

HOW TO DRAW AND PAINT ANATOMY

GESTURE SKETCHING

How to create expressive figure studies from memory



DRAW THE HUMAN BODY IN MOTION

Master poses, perspective and proportion to capture how the body moves

IMPROVE YOUR

FIGURE DRAWING

Discover the structures and rhythms of the human form to create dynamic figures in Ron Lemen's easy-to-follow workshops

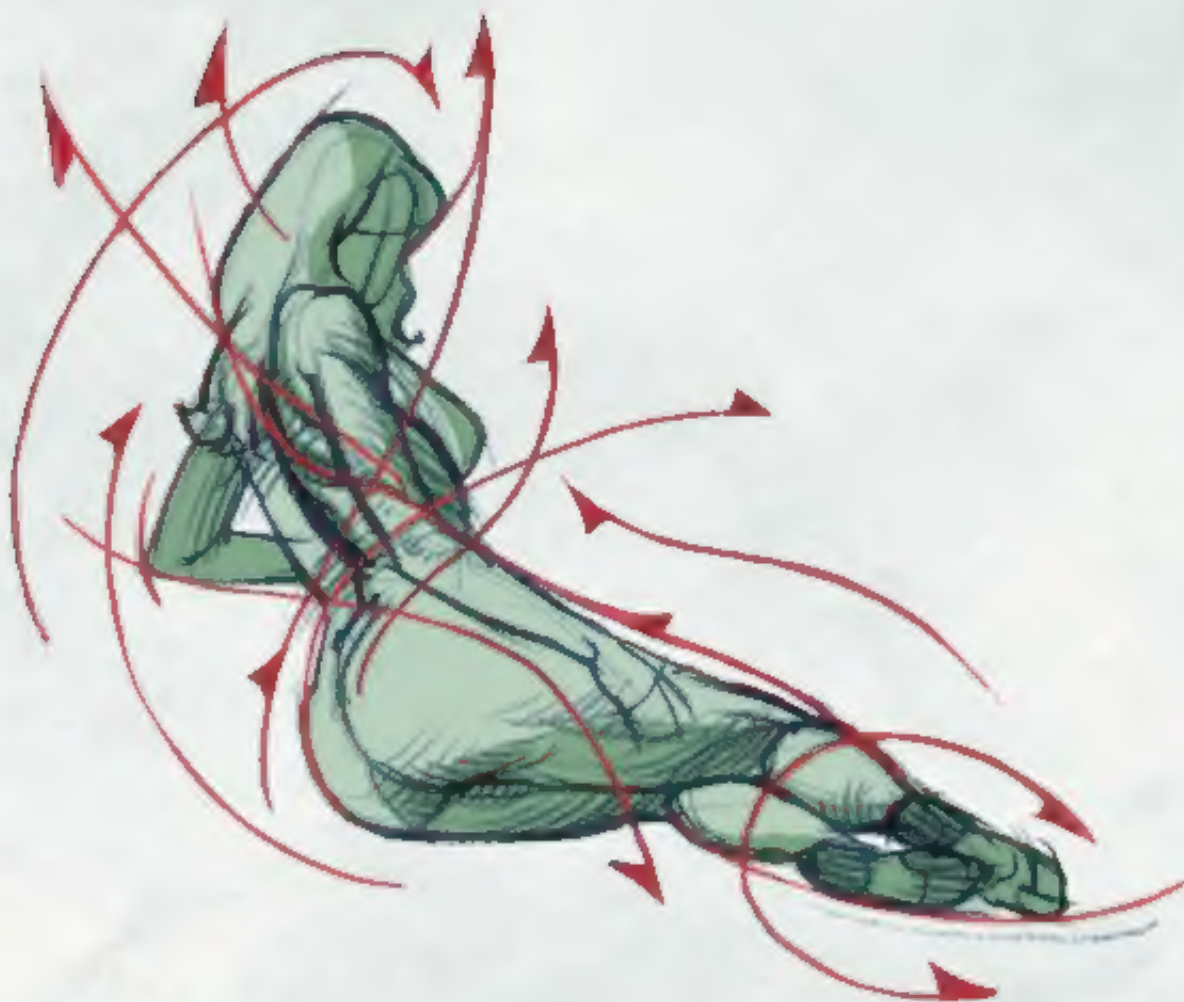
76
PAGES OF
WORKSHOPS

Learn essential traditional and digital art techniques to draw and paint the human body



LEARN TO DRAW

- Flexible wrists ●
- Curvy, strong hips ●
- Muscular shoulders ●
- Clothing & folds ●

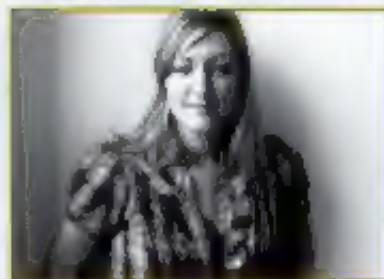


ImagineFX

HOW TO DRAW AND PAINT

ANATOMY

Welcome...



This is the second time we've teamed up with the fantastic artist Ron Lemen to present his workshops on drawing the human body. In this special edition of ImagineFX you'll find Ron's methods for drawing figures from life and then from memory - it's essential reading for aspiring or

professional artists alike. We couldn't resist digging deeper into Ron's amazing knowledge on the subject and sharing it with you here.

In this collection of new anatomy tutorials, Ron takes his thinking a step further and explains how the human body moves. In these workshops you'll learn his method for breaking the human body apart into simple shapes, then how they connect through rhythmic lines to draw the body in motion.

Like Ron, artist Chris Legaspi has a passion for figure drawing so we've presented his ideas for capturing gesture, as well as rendering light and shade, when figure drawing. These workshops, found on pages 66 and 70, complement Ron's deeper anatomy teaching.

If you want to take your art a step further, we've also included workshops and guidance from leading illustrators on transferring your traditional art skills into digital using Photoshop and Painter. Full of unmissable advice, they start on page 86.

If you've enjoyed this special edition of ImagineFX, check out page 115 for details of the other issues in our How to Draw and Paint series. We're sure you'll love them!

Claire

Claire Howlett, Editor
claire@imaginefx.com

From the makers of
PENTON PUBLISHING
ImagineFX

We're the only magazine dedicated to fantasy and sci-fi art. Our aim is to help artists to improve both their traditional and digital art skills.

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FANTASY & SCI-FI DIGITAL ART ImagineFX PRESENTS

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The finest artists in the world offer you the best guidance, share their techniques and offer inspiration in our anatomy, figure drawing and mixed media workshops.

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Practical advice from professional artists in 15 step-by-step guides

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Learn the methods of memorising anatomy



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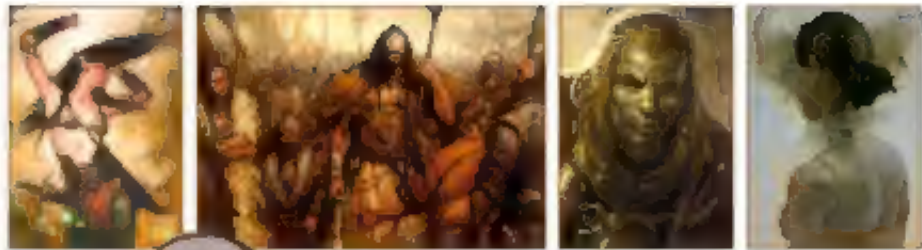
SKIN FOLDS
WHEN HAND IS
HYPER-EXTENDED



The Gallery

6 Imaginative figures

The masters of imagined anatomy share their work, including Frank Frazetta.



104 Artist Q&A

Portrait and figure techniques...



Lauren K Cannon

The American painter shares her techniques for adding freckles to a face and rendering dark complexions.



Joel Carlo

Core art terms such as sfumato and chiaroscuro are just some of the subjects explored by Joel.



Marta Dahlg

Here Marta explains how to create lively portraits and add skin tone highlights to your paintings.



Cynthia Sheppard

Varied colour shading in your painted figures and foreshadowing tips are tackled by Cynthia.



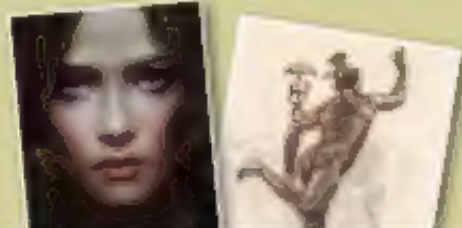
M lanie Delon

The French artist explores ways to paint realistic flowing hair and facial proportions in profile.



Jeremy Enacio

Some easy ways to add textured atmospheric effects to your digital art are outlined by Jeremy.



USING YOUR VIDEO AND RESOURCE FILES

Sketches and videos to help you learn at the tap of a finger...

Video workshops

Follow video workshops from Nicole Cardiff and Anne Pogoda for key digital art techniques, or sample Jack Bosson's figure drawing workshops. Plus, explore how to draw the face in Digital Tutor's full workshop.

Resource files

View Ron Leimen's detailed anatomy sketches to follow his methods. Then check out Chris Legaspi's figure drawing images and Justin Gerard's art that accompanies his core drawing skills workshops.

WATCH THIS!

If you see this badge on the page, there's a video to watch. Watch the workshop! Tap the arrow to play the video.

DIRECT LINK FOR WORKSHOP FILES

If you see this, tap it to download the workshop files!



Gallery

Get inspired by the legendary artists behind some of fantasy's most iconic images

Frank Frazetta



To say that Frank Frazetta, who died in 2010, was an inspiration is to underestimate his impact, not just on art but on popular culture. His visions of barbarians, fantastical creatures and the female form brought a new realism and boldness to fantasy art that cast an influence on books, comics, films and music.

From the outset, Frank had a loose, yet bold and dramatic style. In 1965 Frank painted the cover of Robert E. Howard's *Conan The Adventurer*. It was visceral, iconic and exploded the preconception of what fantasy art should be. "I don't see detail, just a certain atmosphere," he once told us.

Between 1965 and 1978, Frank produced most of his more famous illustrations, including

Conan, Silver Warrior and the iconic Death Dealer. He often regarded himself as painting "by instinct" and would "draw almost unconsciously". "It's like my mind is one place and my hand is another," he said. "Somehow it all starts to come together."

In the 1980s his art featured on album covers, T-shirts and in films. (Unfinished slunges sold for thousands and the original Conan painting for \$1 million. "Frazetta revolutionized fantasy art with a fresh sense of the iconic image, drawn from his own vivid feeling for drama and conflict," said artist James Gurney.

Frank was a unique talent who bridged the gap between the Golden Age and the modern era. <http://bit.ly/GFleg>

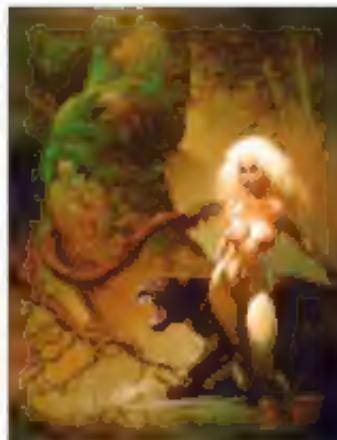
Wise words

"I never have a solid image in my head before I start drawing, just a certain feeling about it. On very rare occasions I see the image very clearly once I start sketching, but they're usually just very simple scenes."





“I think I’ll be remembered for my imagination, drama and not being afraid to take a chance”



Wise words

“Once I’m happy with the composition, I’ll work on the forward figures first; they’re the most important. There’s an interaction of shapes that provides a feeling of stillness. I think that’s why people react to my art, even if they can’t figure out why.”

Jon Foster



Jon Foster has done covers for some of the biggest comic book series out there, including *Batman*, *Star Wars*, *Alien vs. Predator* and *Buffy: The Vampire Slayer*, to name a few. It's a world where fan expectation is intense, and because of the money involved, the art direction and commercial pressures can be daunting.

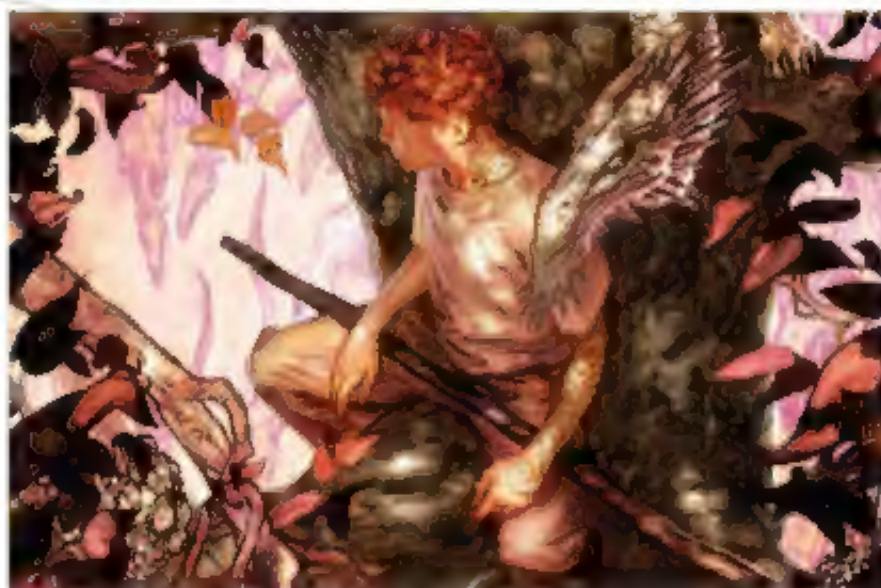
"It does make it more challenging, it doesn't make it more interesting," says Jon. "There's a huge expectation on the fans' part for the characters to look a certain way and, especially if it's an actress like Sarah Michelle Gellar — she can have final say."

Body language is a main interest, he says. "The quirky little ways that you can hold your hand, or that a shoulder is tipped, or a head cocked or moved, or one shoulder up and one shoulder down. What interests me most is how to make it seem a little less static, a little less generic."

He comes up with poses and compositions by drawing numerous thumbnails, always searching for something different. For reference images, he'll often set the timer on his digital camera and pose himself.

Today, illustrating covers for books aimed at children and young adults is Jon's favorite kind of work. That, and storyboarding, an area he's become fascinated with as he feels he gets to use his storytelling skills while creating a lot of artwork in a short space of time.

www.jonfoster.com



Wise words

"Learn to quiet down your mind, especially the left temporal lobe. Learn to have some peace in your mind, to not listen to the self-doubt or procrastination voices that you might hear up there."





“I was doing all different kinds of subject matter with young adult books – with adult books, it’s the same themes”

Donato Giancola



"I You need a label," says Donato Giancola, "then I'm a classical-abstract-realist working within the science fiction and fantasy genre."

Donato is a man extremely passionate about his work. His paintings transcend generations as well as genres—mixing Pre-Raphaelite realism with futuristic themes—and tying them together in epic, emotive compositions. But then he puts the hours in.

"I typically spend two to six hours on [preparation]. On a major project, that means finding the perfect model to pose, looking up vague descriptions of objects, or taking a few hours to browse through creative source books or references that have only the slightest tangential relationship to my commission."

It certainly works. But Donato almost had a very different career. "I began college majoring in electrical engineering," he says. "It wasn't until my second year that I enrolled in an art course."

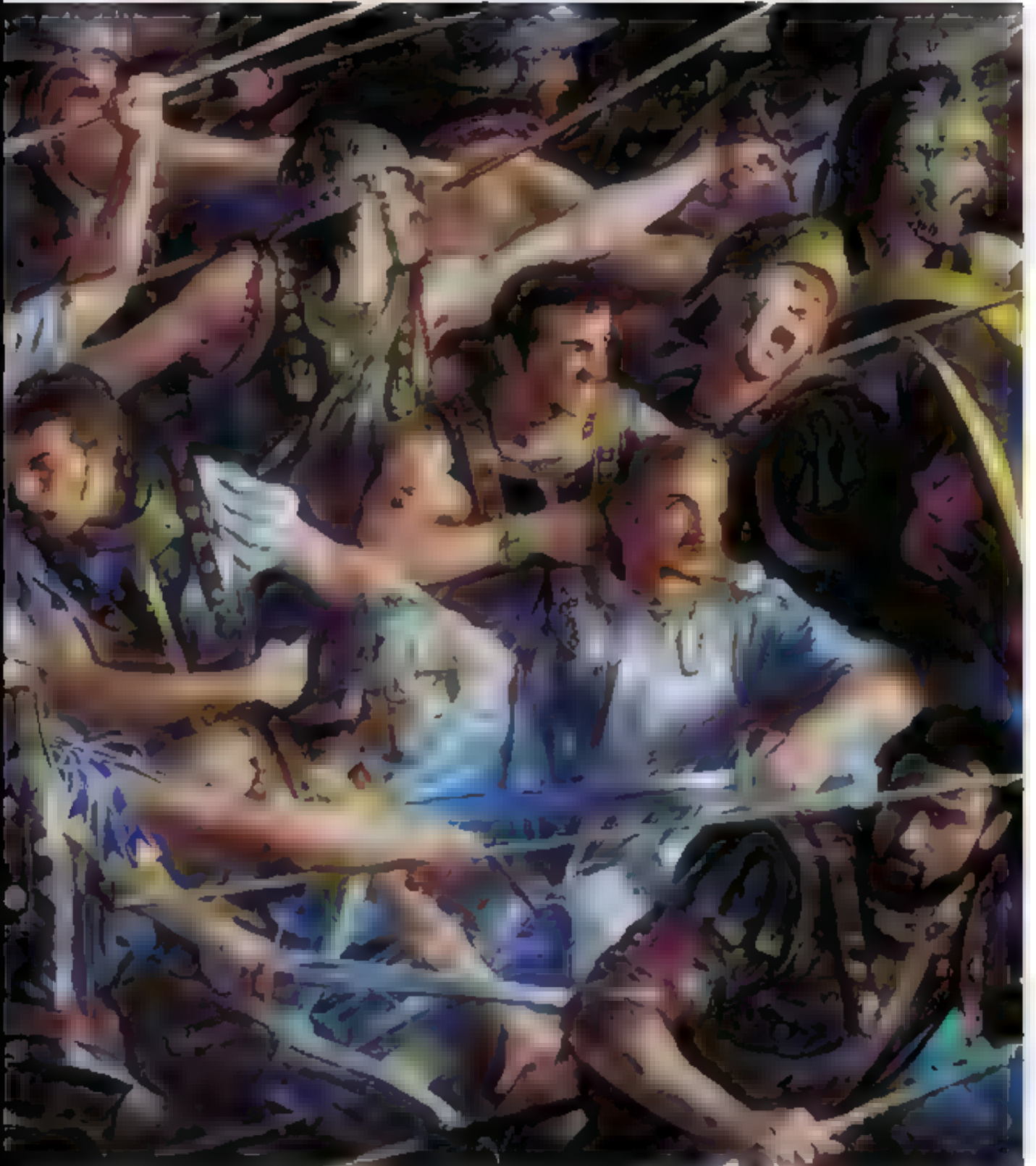
His passion for art includes museums. "I'm obsessed with visiting them," he smiles. "I moved to New York to be near museums. I spend many afternoons visiting my favorite artists—Hans Memling, Jan Van Eyck, Waterhouse, Vermeer, Ingres, Mondrian, Rembrandt, and Titian. I strive to comprehend their complexity." Like the artists who inspire him, there's no doubt Donato is a modern master.

www.donatogiancola.com

Wise words

"One of my favorite ways of inspiring new concepts is to leave the studio. Many beautiful, imaginative and inspiring events happen around us—the best way to recharge creative energies."





John Howe



A legend in the industry, an artist who has been working in the field of illustration for over 30 years, Howe is a man who has seen it all. From the early days of the computer to the current state of the art, he has been there, and he has seen it all. He has seen the industry change, and he has seen it all. He has seen the industry change, and he has seen it all.

It was a unique experience, very exciting, and it was a great time. It was a unique experience, very exciting, and it was a great time. It was a unique experience, very exciting, and it was a great time. It was a unique experience, very exciting, and it was a great time.

Perhaps the appeal of the art is that it is a form of expression that is not bound by the rules of the world. It is a form of expression that is not bound by the rules of the world. It is a form of expression that is not bound by the rules of the world.

We don't see the world as it is, we see it as we want it to be. We don't see the world as it is, we see it as we want it to be. We don't see the world as it is, we see it as we want it to be. We don't see the world as it is, we see it as we want it to be.

It is a world of imagination, a world of possibility. It is a world of imagination, a world of possibility. It is a world of imagination, a world of possibility. It is a world of imagination, a world of possibility.

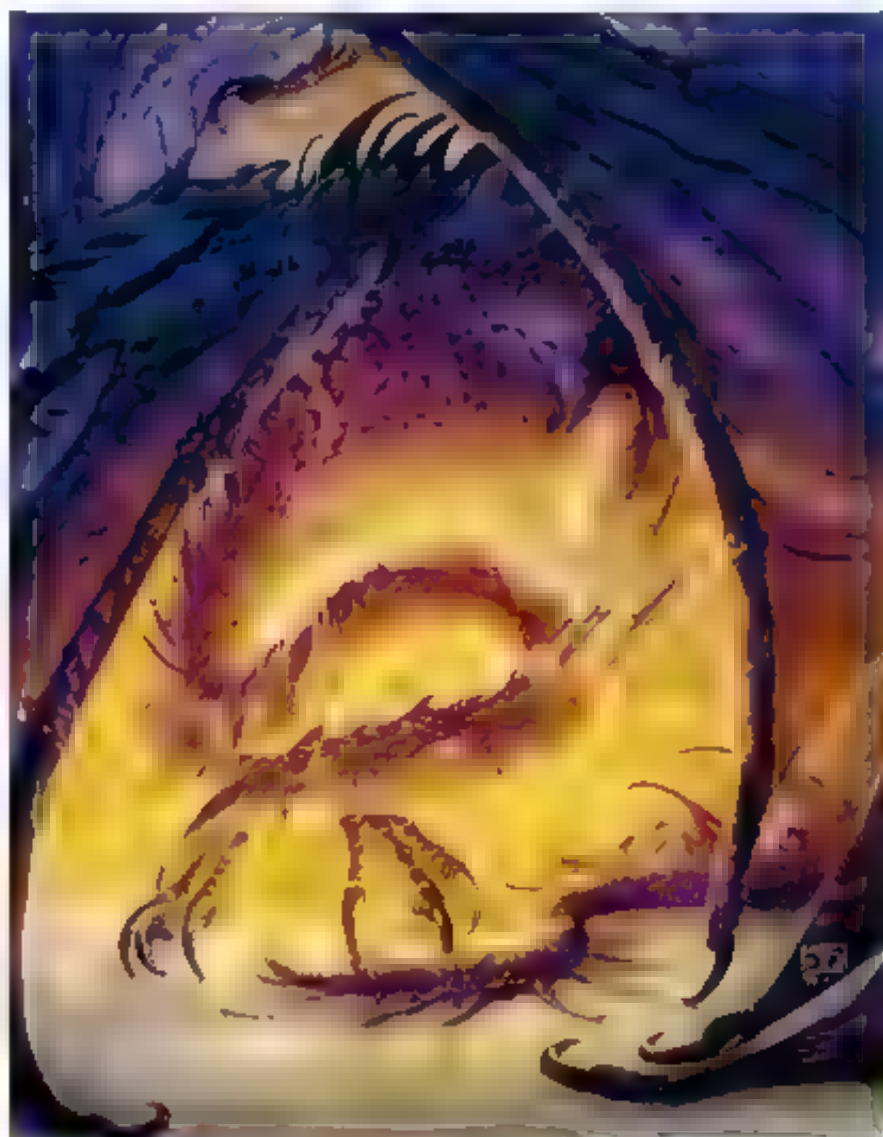
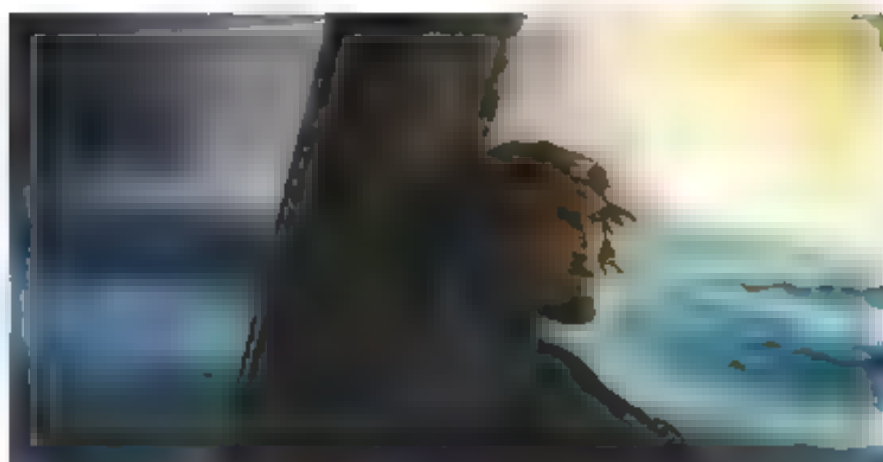
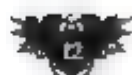



Illustration
Howe is a man who has seen it all. From the early days of the computer to the current state of the art, he has been there, and he has seen it all. He has seen the industry change, and he has seen it all.





“I can't say enough
about Beowulf. It's just
such a grim, relentless,
extraordinary tale of
disaster and woe.”

Lucas Graciano



With his dark, moody, and often times, abstract, paintings, Lucas Graciano has become a sought-after artist in the contemporary art world. His work is characterized by its dark, almost black, palette and its focus on the human figure, often in a state of distress or suffering. Graciano's paintings are a reflection of his own inner world, a place of deep emotion and intense suffering. His work is a powerful statement on the human condition, a testament to the resilience of the human spirit in the face of adversity. His paintings are a testament to the power of art to convey the most profound of human experiences.

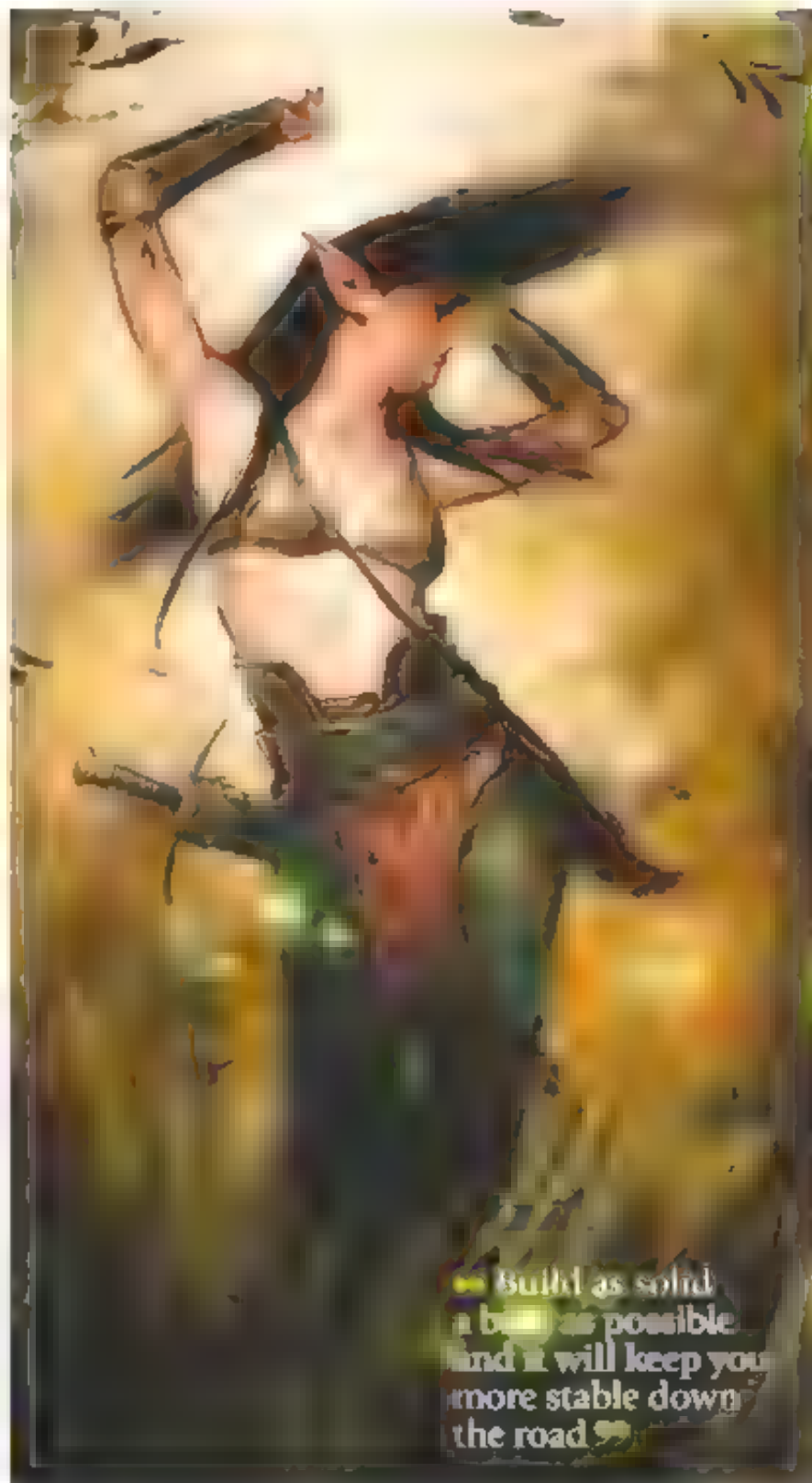
Graciano's work is a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences.

Graciano's work is a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences.

Graciano's work is a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences. His paintings are a testament to the power of art to convey the most profound of human experiences.

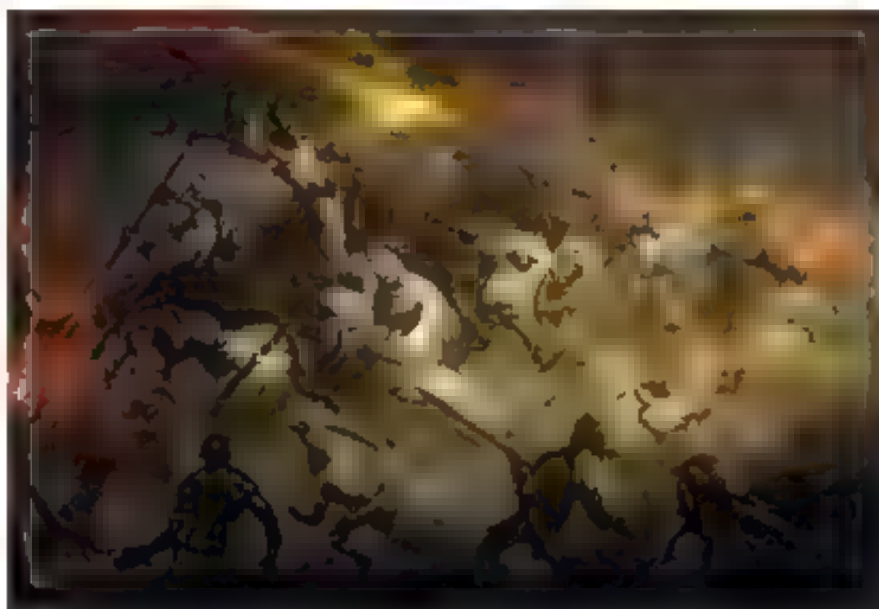
Portfolio

Make sure you have a strong portfolio. Quality is better than quantity when it comes to your portfolio.



Build as solid
a base as possible
and it will keep you
more stable down
the road





JP Targete



In the likes of *Warcraft*, *World of Warcraft*, and *League of Legends*, JP Targete's digital artistry is a major force in the industry. He's a digital artist who's been working on the digital artistry of the game industry for over a decade, and he's been a part of some of the most successful games in the world.

He's currently the art director for *Warcraft*, and he's been working on the game for over a decade. He's also been a part of the development of *World of Warcraft*, and he's been a part of the development of *League of Legends*.

He's also been a part of the development of *Warcraft*, and he's been a part of the development of *World of Warcraft*, and he's been a part of the development of *League of Legends*. He's also been a part of the development of *Warcraft*, and he's been a part of the development of *World of Warcraft*, and he's been a part of the development of *League of Legends*.

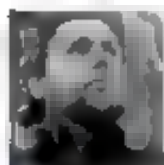
He's also been a part of the development of *Warcraft*, and he's been a part of the development of *World of Warcraft*, and he's been a part of the development of *League of Legends*. He's also been a part of the development of *Warcraft*, and he's been a part of the development of *World of Warcraft*, and he's been a part of the development of *League of Legends*.

JP Targete
"Be yourself. Don't mimic your heroes, put in your own work ethics and be what you want to be. If you're going to do your own brand of fantasy art, do it like no other. Put your mark on the genre by being as raw and original as possible."

• I'm seeing the real world as a giant library of sight and feeling •



Jeff
Simpson



Material-based artists rely on their medium as a starting point for their creative ideas. For artist John Burt Foster, the material is a painting on a blank, being clean canvas. Foster's paintings are the marks he puts on his evergreen canvas of a dilapidated, abandoned house. Many of his most striking and saddest images show the decay of the house, the ugliness of the place, the ugliness of the people who live there. "I always feel a photographer's duty to tell the way things are," Foster says. "I don't have a technical style."

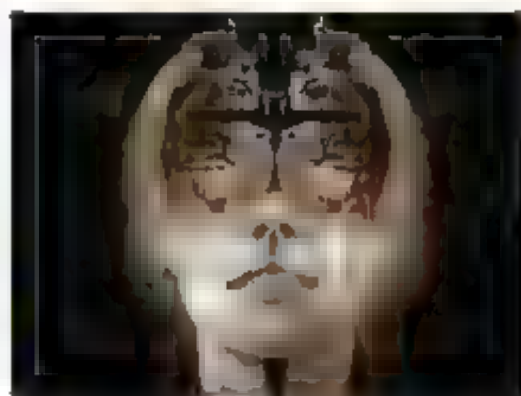
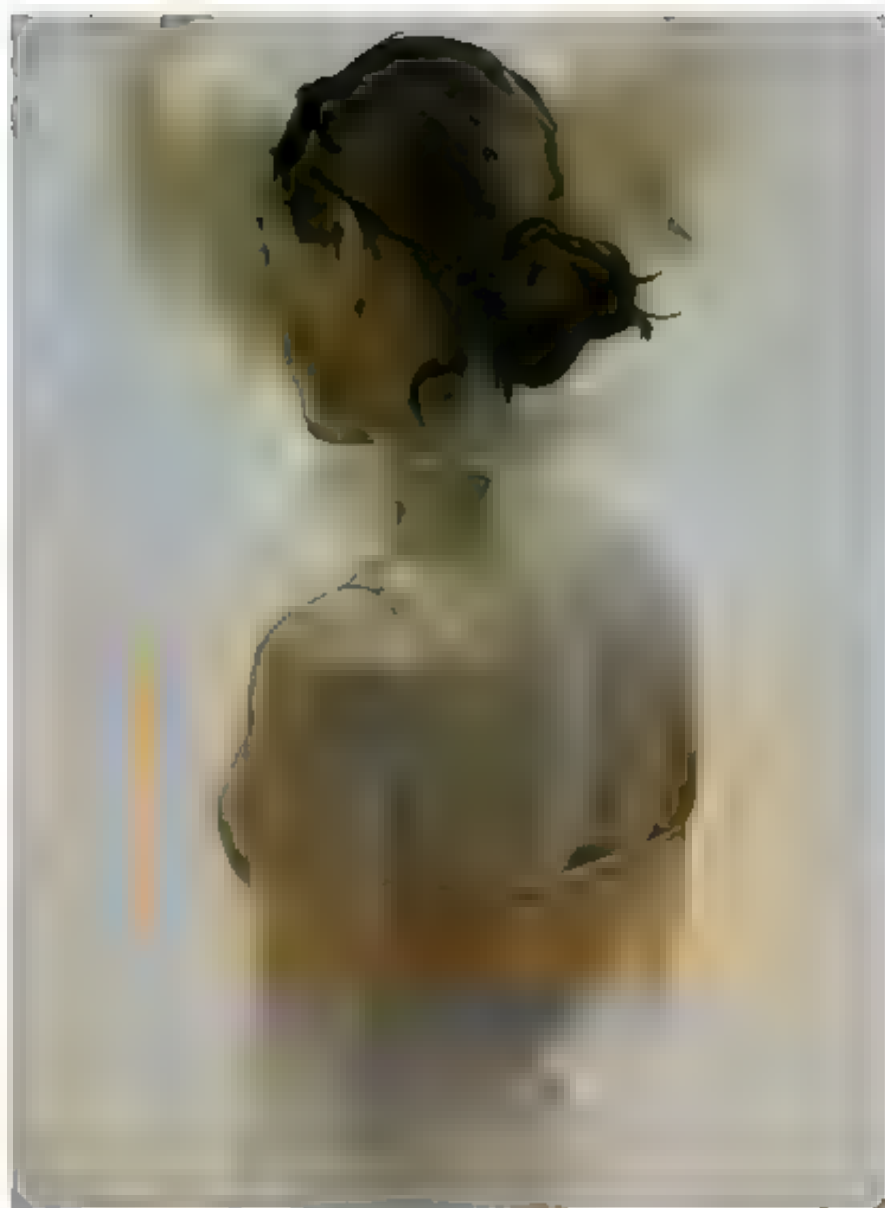
though the style has developed in various directions, the sense of dark humour that pervades his paintings was present from an early age. My father works with much more colour in oil and in water, but usually with a very macabre element. This was logical down to the time that he lived happily in the home and neighbourhood of the generation into whose embrace

While he generally keeps his contempt for white folks to ourselves, the writer's game transgression of racial boundaries into the white world is separate: he says in the letter that he really desires to be an American. "I am a black man," he writes, "but I am an American."

But when I can't get the inspiration in the magic moment 'I can't get a good pose upon a pole like you, I'm just a girl' will be the little version of a club, like the good dancer I had in my mind, I just said one thing.

References

"Using references is a huge help to make pieces more interesting, you're adding, citing, illustrating and creating information from real life. You won't grow artistically without fresh sources."



🌟 The things we find scary or inexplicable are more interesting: they invite us to think, wonder and question. I've failed if a work is simply pretty 🌟



*Ralph
Horsley*



Rapids in the Amazon basin are the most diverse and productive of all aquatic ecosystems. They are also the most threatened. In the Amazon basin, rapids are being lost at an estimated rate of 100 km² per year. This loss is due to a variety of factors, including deforestation, dam construction, and mining. The loss of rapids has a significant impact on the biodiversity of the Amazon basin. Many species of fish and other aquatic organisms are found only in rapids. The loss of rapids also affects the flow of water in the Amazon basin, which can have a significant impact on the climate and the environment. The loss of rapids is a serious threat to the biodiversity of the Amazon basin. It is important to take steps to protect and restore rapids in the Amazon basin. This can be done by reducing deforestation, limiting dam construction, and controlling mining activities. By taking these steps, we can help to protect the biodiversity of the Amazon basin and ensure that it remains a healthy and productive ecosystem for generations to come.

At home in June 1947, 1945
wouldn't you like married. I met
one of his first boys was Garner
Woodward and many other people
Dorothy, Carolyn and other
ladies were there.

Ralph Sierra has since expanded to include a Puerto Rican Night (now called Romy, Uppa, Beck, and Friends of the Ceez), which gives me the great pleasure of working on Puerto Rican nights and also "The Gathering."

As a very versatile working oil, a range of products has enabled me to evolve and dwell in diverse commercial works. Inexpensive during my childhood, he adds.

🍀 I'm very fortunate to work on products which let me evoke the fantastical 🍀

Ինչպե՞ս արժեքներ

To offset all the detail in the painting, left, and provide a focal point, chose a dominant light source. The vampire's stiffened the strong shadow. It also provided drama which I emphasised with the low viewpoint and blue horizon.

Justin Sweet

[illegible][illegible]

Keywords

"The computer is so cheap it makes art or people neglect how to really draw. The graphic design book artists from way back, such as John Ruskin, all these guys really know how to draw."



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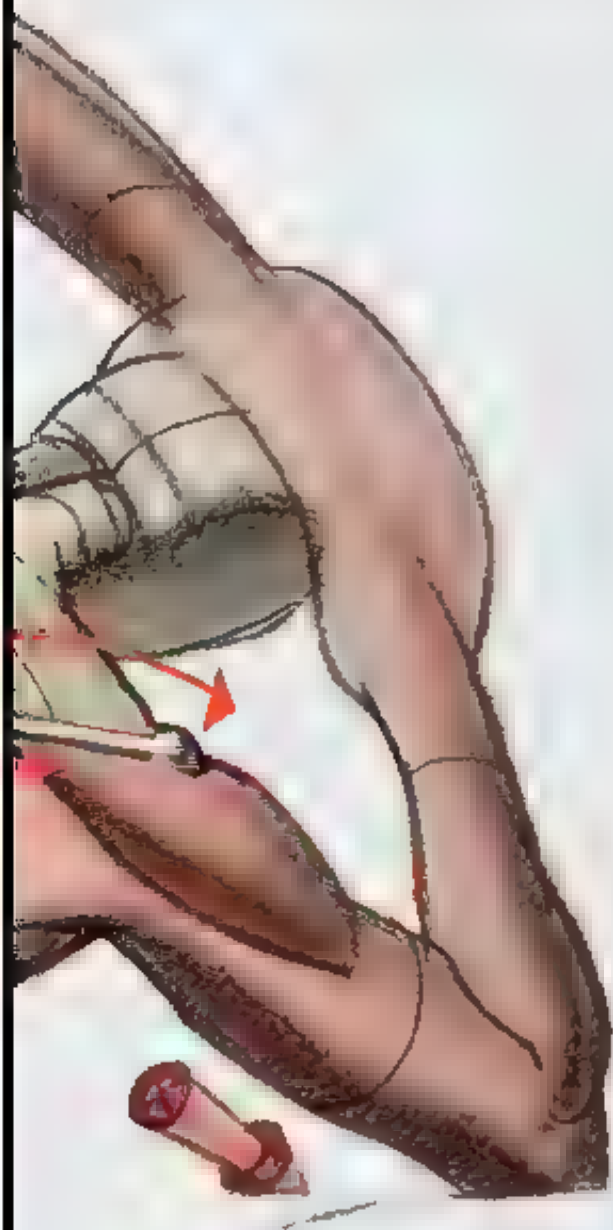
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ImagineFX Presents ANIMANIACS



Random Jemini's Anatomy



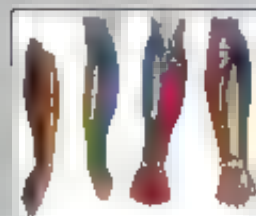


Remember that figure drawing should be learned from life 🍌

Ron Lemen, page 29

Ron Lemen

Learn the anatomy of the human figure from memory.



Learn the anatomy of the human figure from memory.

Workshops

How to draw human anatomy



22 Draw the shoulders

Learn the anatomy of the shoulders, simple shapes and symbols to make life easier and how to apply them.



28 Drawing and posing the back

How to construct, pose and draw the human back



34 Drawing the wrist in motion

Discover the techniques to describe how the wrist moves



40 Draw curvy, strong hips

From boxes to blocks and skin folds, how to draw strong, realistically proportioned hips.



46 Drawing the body in motion

Discover how to make your figures move with line art and anatomy tips.



52 Mastering drapery in figure drawing

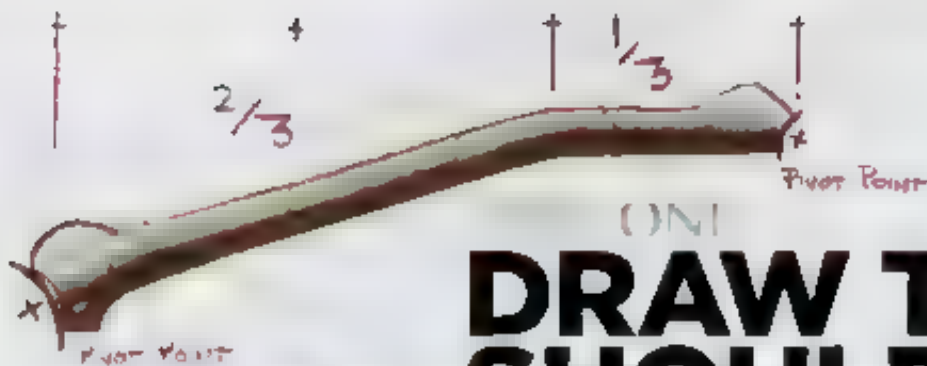
Draw clothed figures and how to understand the anatomy beneath.



58 How to draw imagined figures

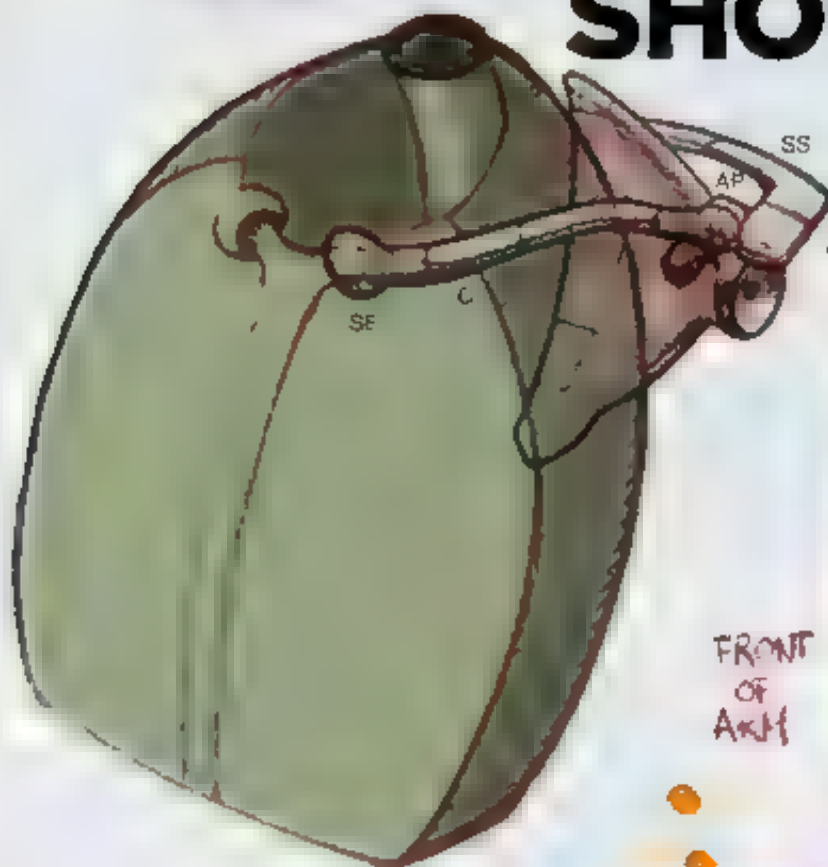
Techniques to help draw figures from memory and the imagination



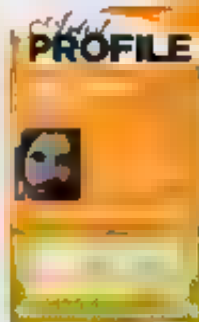


DRAW THE SHOULDERS

Learn how to make one of the more difficult areas of the human form easy to decipher and to draw, with **Ron Lemen**



Once these positions have been observed we can see the places to connect other shapes together



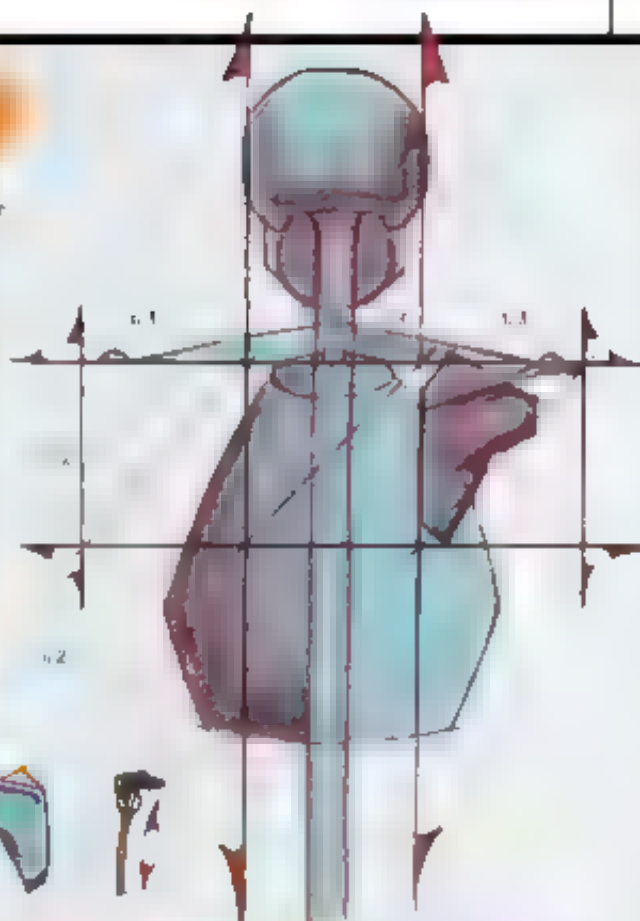
The shulders are the key components for getting into the position in which to work. Knowing how the shulders are shaped and in what position they are in helps you in the shape and in the shape in the body. The shulders are the key components for getting into the position in which to work. Knowing how the shulders are shaped and in what position they are in helps you in the shape and in the shape in the body.

[illegible]

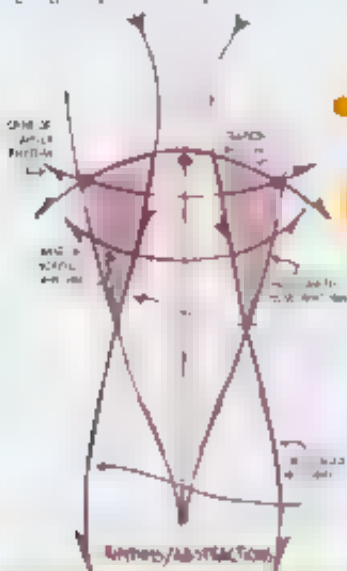
Draw the shoulders

We can estimate and find strategies, predict, learn, ideas, perceptions, as a learning point to any point. There are several different approaches that are stimulating but all of them involve order and memory. Ideation has a set of ideas that can be further used, although not used in a set and sometimes this is done during brainstorming and then just leaving it alone. The fingers work, hands and up with and stimulate if you don't relax when to reality and have these solutions and much the ideas into a solid likeness.

The thrust is two-fold: the thought of
the up-~~side~~ ~~down~~ ~~side~~ ~~of~~ ~~the~~ ~~world~~
is a 2-3 ratio we can establish a height
the weight of the object the height and the

[illegible]

from the square units of measure established above we can divide three square diagonals in half and this is our ideal shape and space for the scapula. From structural shell to medial edge top to bottom. Now, the scapula is not a perfect measure unit of measure however, as considerable steps such a complex space we need a starting point. This diagram to the right then shows the process for designing a scapula onto a square.



Find the scapulae

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Rhythms change

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Rhythm occurs in every way within our process of drawing, from sylhetical drawing abstractions to the rhythm we design in the folds in the skin. Everything we draw relating the human form will have this physical association between the parts in every section we unconsciously take. Awareness of this, finding the human rhythmic lines can make constructing the human form more efficient and easier.



**Strong
centre**

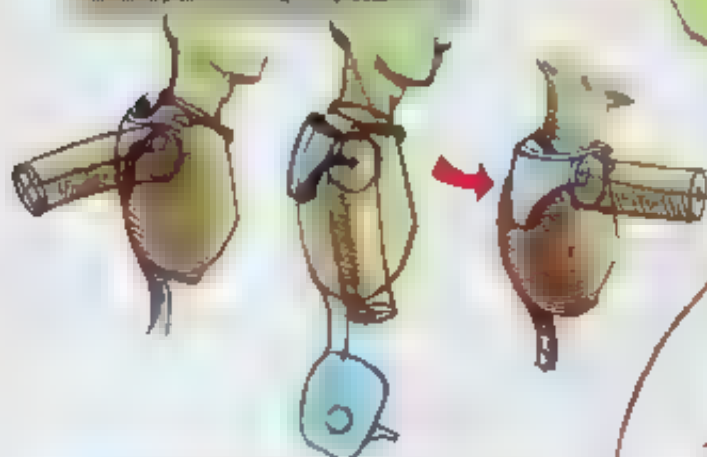
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Ron Lemen's anatomy

The nape is a very short area of the body and gives a better chance for the insect to escape the attack of a predator. The wings are very small and the insect is very agile and can move very quickly. The insect is very small and the wings are very small and the insect is very agile and can move very quickly.

Scapula movement

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Scapula diagram

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The shoulder and foreshortening

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Draw the shoulders

A key way to make drawing the body and its anatomy easier when difficult is drawing from blocks. Break the form down into simple shapes and symbols. Drawing the shoulders is no different.

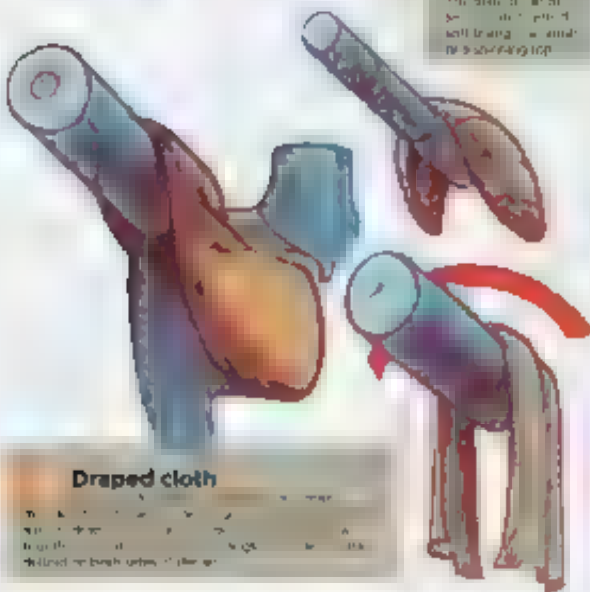


Triangles
The deltoid is a large, triangular muscle that covers the shoulder joint. It is composed of three parts: the anterior, middle, and posterior deltoids. The anterior deltoid is the most prominent and is responsible for flexing the arm at the shoulder joint. The middle deltoid is responsible for extending the arm at the shoulder joint. The posterior deltoid is responsible for adducting the arm at the shoulder joint. The deltoid is a very important muscle for the shoulder and is often the first muscle to be trained in a shoulder workout.



blocks
The blocks are used to represent the different parts of the body. The blocks are color-coded: red for the heart, blue for the cylinder, and green for the deltoid. The blocks are used to build up the form of the body and its anatomy.

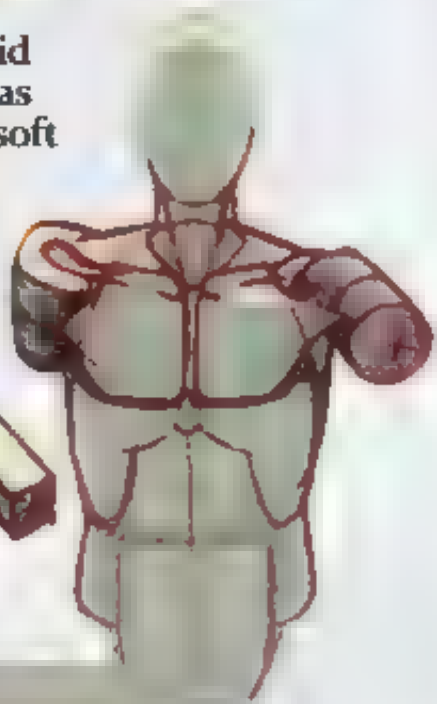
The deltoid can be seen as an inverted soft triangle.



Draped cloth
The draped cloth is used to represent the different parts of the body. The draped cloth is color-coded: red for the heart, blue for the cylinder, and green for the deltoid. The draped cloth is used to build up the form of the body and its anatomy.



Cylinders
The cylinders are used to represent the different parts of the body. The cylinders are color-coded: red for the heart, blue for the cylinder, and green for the deltoid. The cylinders are used to build up the form of the body and its anatomy.



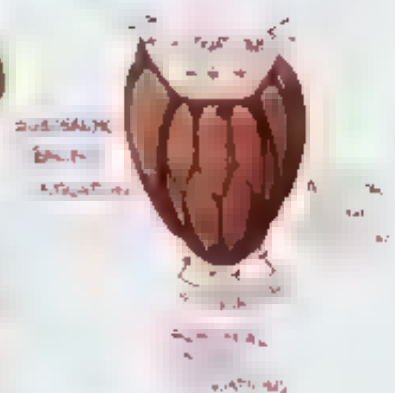
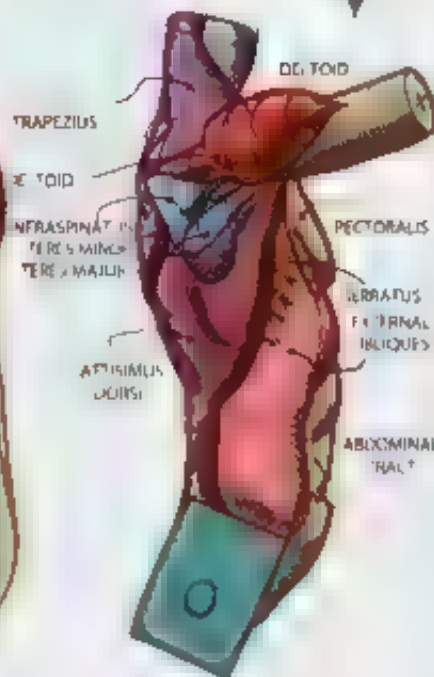
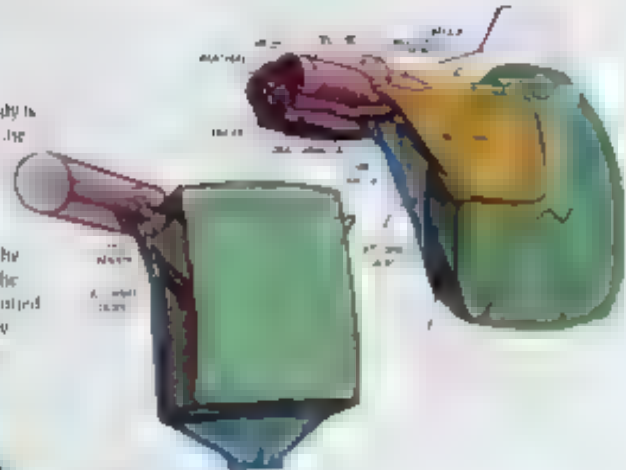
Ron Lemen's anatomy

The muscles of the shoulder are the deltoid, the supraspinatus, the infraspinatus, the teres major and the teres minor. These muscles weave, along with the acromion, into the coraco-clavicular joint and the coraco-acromial ligament, forming the space where it is, the acromion.

These muscles are also involved in the hip, especially the teres major. When the arm is extended to the side of the head, the

angle that bridges the arm to the body is made up of both the latissimus and the teres major. The teres major is the tail end extending out into the arm and the latissimus is the tail end extending out the thigh.

Below is also a diagram to show the idealized stretching movements of the deltoid. These are increasingly twisted, but they are not to be taken as a guide to actual stretching movements.



Keep the anatomy correct when drawing superheroes



Draw the shoulders

PRO TIPS

The trapezius originates from the base of the skull, specifically the spinous process of the seventh cervical vertebra and the first thoracic vertebra. It extends upwards and outwards to the acromion of the scapula and the clavicle. The trapezius is a large, fan-shaped muscle that covers the upper back and neck. It is responsible for moving the scapula and clavicle, and for stabilizing the shoulder joint. The trapezius is a key muscle in the upper back and neck, and it is important for maintaining good posture and preventing injury.

The deltoid muscle is located on the side of the shoulder. It is a fan-shaped muscle that originates from the acromion of the scapula and the clavicle, and extends downwards and outwards to the humerus. The deltoid is responsible for moving the arm away from the body (abduction) and for stabilizing the shoulder joint.

When the arm is raised, the deltoid is the primary muscle responsible for moving the arm away from the body. The deltoid is a fan-shaped muscle that covers the shoulder joint. It is responsible for moving the arm away from the body (abduction) and for stabilizing the shoulder joint. The deltoid is a key muscle in the upper arm, and it is important for maintaining good posture and preventing injury.

When the arm is lifted above the shoulder, the deltoid is the primary muscle responsible for moving the arm upwards (flexion). The deltoid is a fan-shaped muscle that covers the shoulder joint. It is responsible for moving the arm upwards (flexion) and for stabilizing the shoulder joint. The deltoid is a key muscle in the upper arm, and it is important for maintaining good posture and preventing injury.



THE ANTERIOR VIEW OF THE SHOULDER

HEAD/NECK

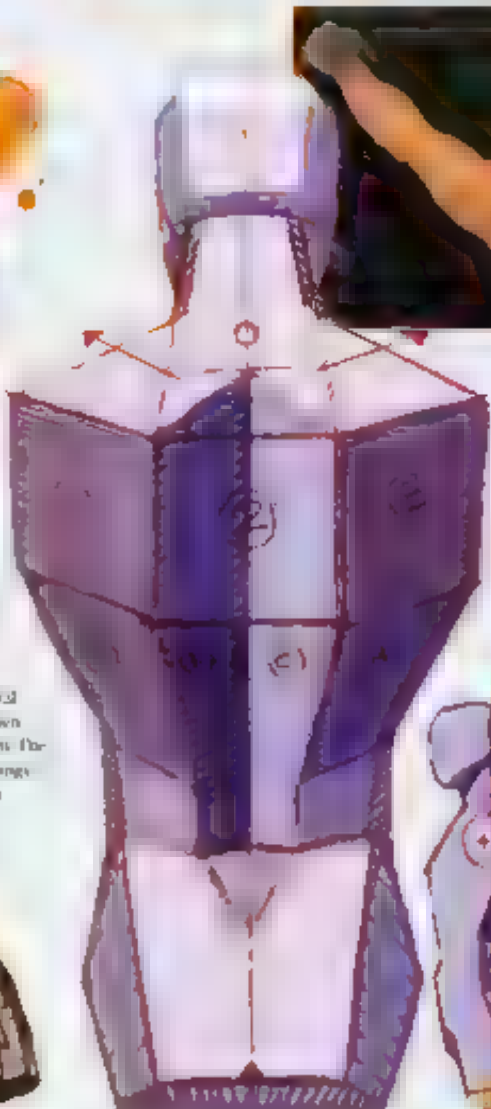
ACROMION/CLAVICLE

SCAPULA/CLAVICLE

ACROMION/CLAVICLE



The back can be broken down into a series of three larger planes in which to work. The middle of the back will not have the angles that the muscles take when first sketched, nevertheless, simply the planes. The trapezius is a large, fan-shaped muscle that covers the upper back and neck. It is responsible for moving the scapula and clavicle, and for stabilizing the shoulder joint. The trapezius is a key muscle in the upper back and neck, and it is important for maintaining good posture and preventing injury.



EXERCISE

Ron Lemen's anatomy



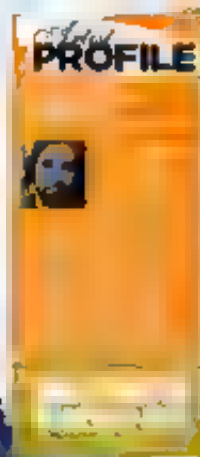
Back to my first drawing of a male figure, I was
drawing a male and a female, both of them

❖ Figure drawing
should be learned from
life – to understand the
process, memorise the
formulas and poses ❖



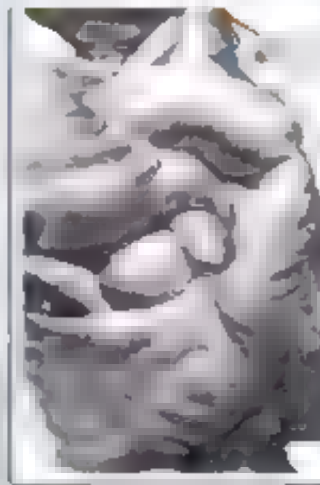
DRAWING AND POSING THE BACK

The back is a complex space, so **Ron Leemon** breaks it down into conceptual formulas to make drawing and posing it easier



In this workshop, we're going to take a look at the back, a complex area of the body. It's sometimes the most difficult to draw, but it's also the most important. We'll look at the anatomy of the back, and we'll look at the different techniques that you can use to draw it. We'll also look at the different ways that you can pose the back, and we'll look at the different ways that you can find inspiration.

After reading this article, along with the other articles in this series, you'll be able to understand when to pose with all of this and use new techniques and thought processes to your advantage. Remember, the figure drawing should be a continuous life, better understand the process, memorize the anatomy, and poses, and work through a step-by-step process to help develop our skills. ▶



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Ron Lemen's anatomy

First off, let's look at the muscles and come up with some simple shapes to help remember what they look like and how they fit together. The back muscles or groups of muscles we artists are interested in are the rhomboid, trapezius, latissimus dorsi, external oblique and the sacrospinalis group.

The muscles of the back are broken up into groups. Combining the left and the right side of the body together to create the shapes we will be using to design the back with. These are the basic shapes of our figure construction. The points of origin and insertion points are marked with red on the charts provided.



Rhomboids

These muscles are located in the upper back, between the shoulder blades. They are responsible for pulling the shoulders together and down.

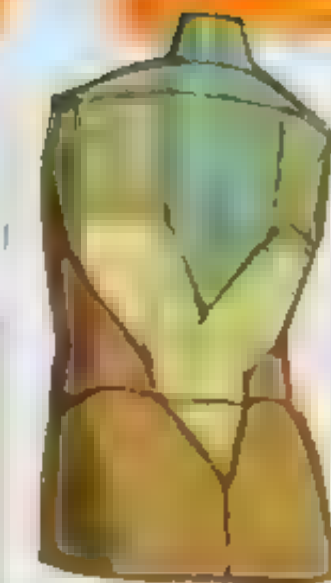
Sacrospinalis

This group of muscles runs along the spine, from the sacrum up to the neck. They are responsible for maintaining the curve of the spine and supporting the weight of the upper body.



Latissimus dorsi

This is a large muscle that runs along the back, from the lower back up to the shoulder. It is responsible for pulling the arm back and down, and for rotating the torso.



Trapezius

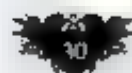
This is a large muscle that runs along the back, from the lower back up to the shoulder. It is responsible for pulling the arm back and down, and for rotating the torso.

Everything can be broken down into basic shapes and the body is no exception.

Once we learn how to come up with these shapes, shade them, draw them in perspective and overlap them with each other, we can apply them to any figure we see or imagine. The ultimate goal is to draw upon ideas from the imaginative process. If we stick with basic

construction concepts, the process of drawing can be simple, direct, and again, this is a process, and each stage must be completed before the next can successfully be applied. Once you have practiced the process enough, then hopefully you'll find a way to make the process intuitive and your own - or rather than sticking to every step, you'll find a way to combine the steps and make the process your own that way.

Everything can be broken down into basic shapes and the body is no exception.



Posing the back

The next step in the drawing process is to add a gestative drawing, which is a sketch of the pose, allowing us to play with the pose and bring down the drawing from the starting point. The drawing should be a simple, gestative sketch, not a detailed drawing. The drawing should be a simple, gestative sketch, not a detailed drawing. The drawing should be a simple, gestative sketch, not a detailed drawing.

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Legs and arms

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Construction shapes

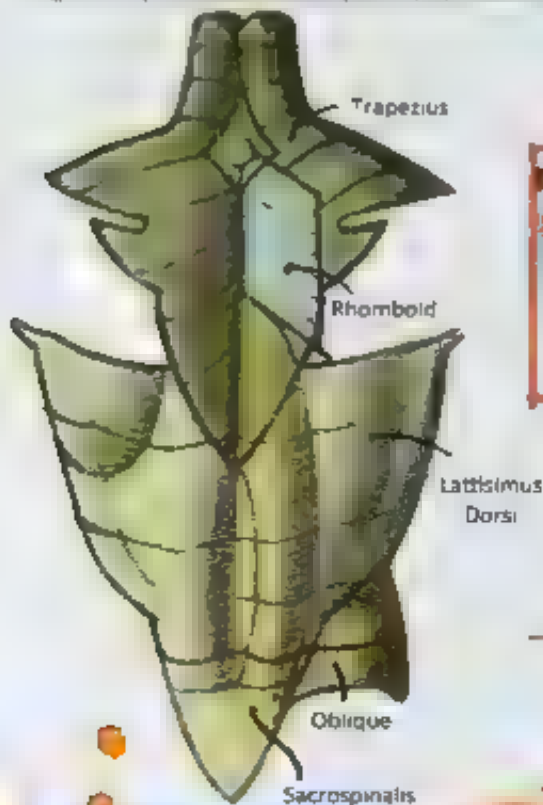
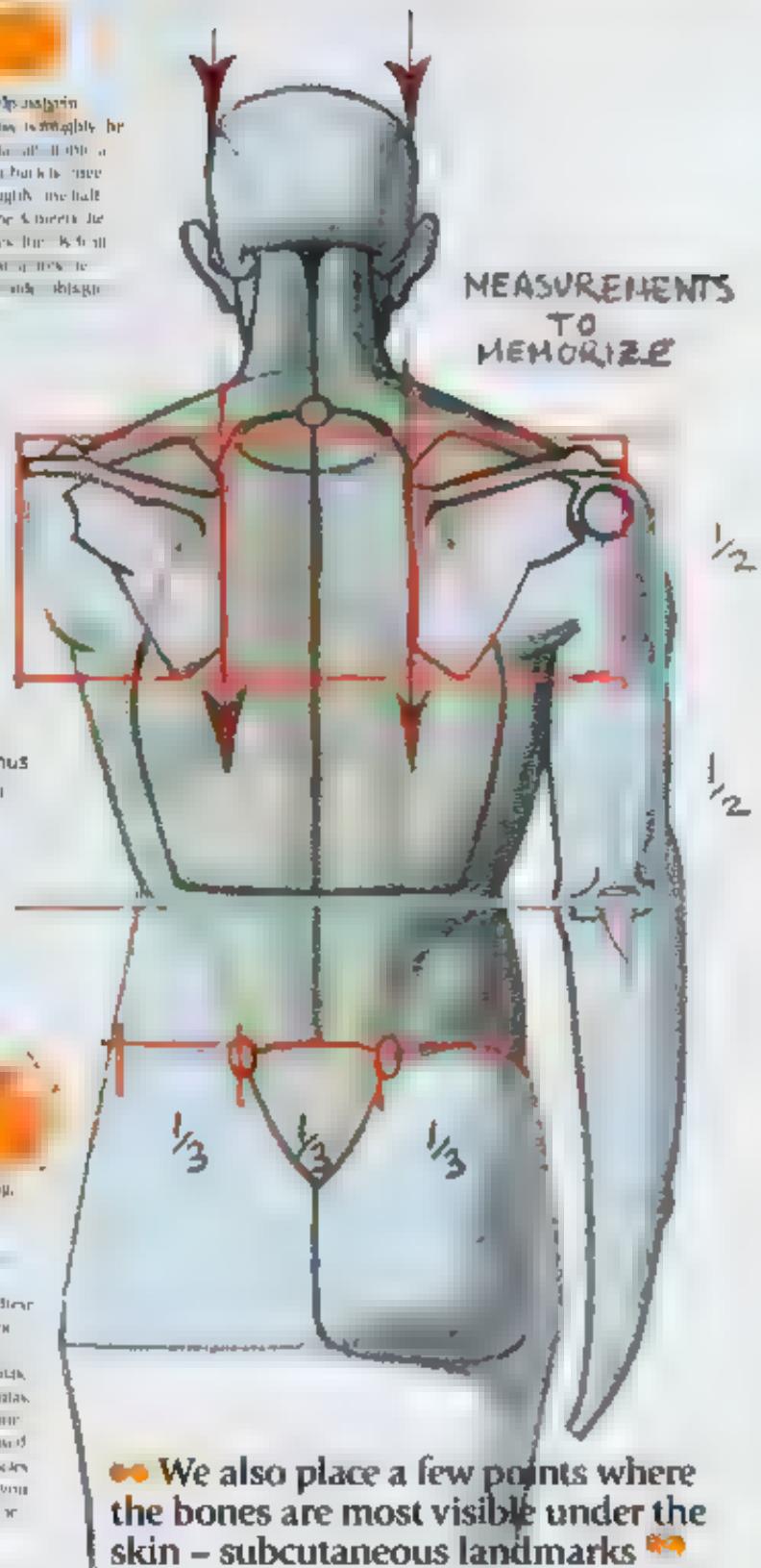
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Shading form

The next step in the drawing process is to add a gestative drawing, which is a sketch of the pose, allowing us to play with the pose and bring down the drawing from the starting point. The drawing should be a simple, gestative sketch, not a detailed drawing. The drawing should be a simple, gestative sketch, not a detailed drawing. The drawing should be a simple, gestative sketch, not a detailed drawing.

PRO TIPS

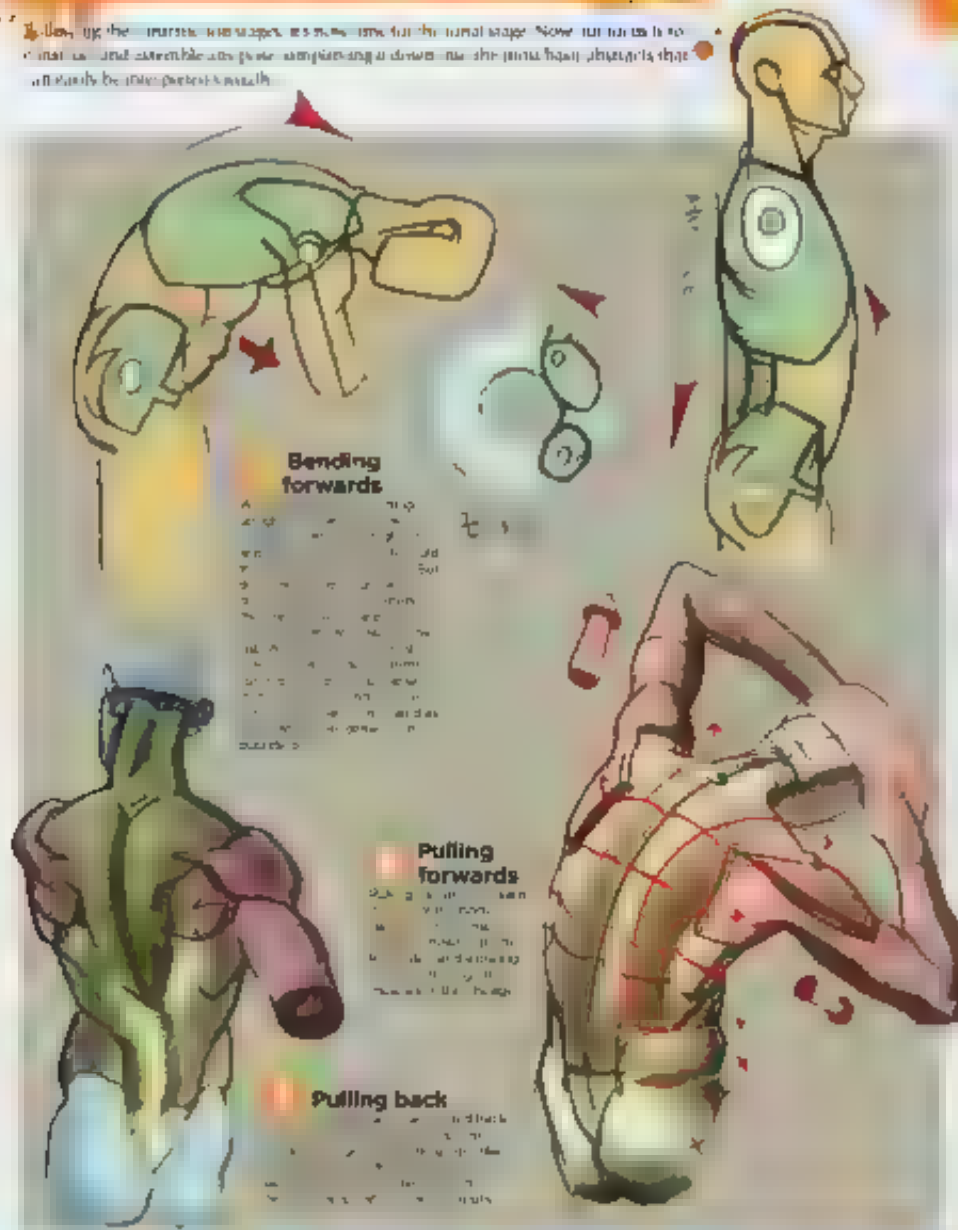
Ron Lemen's anatomy

[illegible][illegible]

• We also place a few points where the bones are most visible under the skin – subcutaneous landmarks

Posing the back

Following the muscle wrap, it's now time for the final stage. Now our focus is on the final pose and stretchable pose, emphasizing a dynamic pose that highlights the figure's shape and clearly be able to pose it visually.



Drawing the difference between the two poses is done by the difference in the angle of the back. The angle is enhanced when it is along the line of the back, making the glutes appear to be the same, spreading out, and making the difference between the two poses appear to be the most appropriate angle to pose as a comparison between the two poses in the difference in the angle.

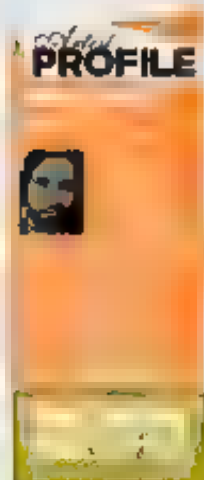


EXERCISES



DRAWING THE WRIST IN MOTION

Drawing the wrist can be surprisingly hard to get right. Get under the skin of this tricky body part as [this](#) shows how to draw it in motion.



The wrist may be a small part of the body, but it can cause some big problems for artists. It joins the lower arm and hand, and can move in all manner of ways. So we're going to take a look at how the arm and hand behave and look. To

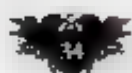
understand how the wrist works, you need to first look at the lower arm. Its rhythm and how it connects with the wrist. Here I'll explain to make up of this part of the body, how it interconnects with other parts, and break it up into simple shapes, cutouts and movements.

The forearm is made up of two bones, the radius and the ulna. The ulna is fixed while the radius rotates around it, as the name suggests. The wrist itself is made up of eight carpal bones plus the scaphoid and lunate bones, which articulate with the radius and ulna to form the wrist joint.

BRACHIIUS

CYLINDER START

BICEP





There are tricks that go help out when drawing the hand. For example, the hand is as long as the forearm with the thumb in. In fact, if you take the hand, remove the thumb, the length is the same length as the forearm. When the arm is in a pronated position, the wrist will sit right in the middle of the forearm.

Another handy tip for artists that is the golden rule: the lower arm is about two-thirds the length of the upper arm, and the hand is about two-thirds the length of the forearm. The fingers are one-third the length of the forearm, and each phalanx is one-third the length of the previous phalanx. If describing these simple ratios will save you a lot of grief when drawing figures.

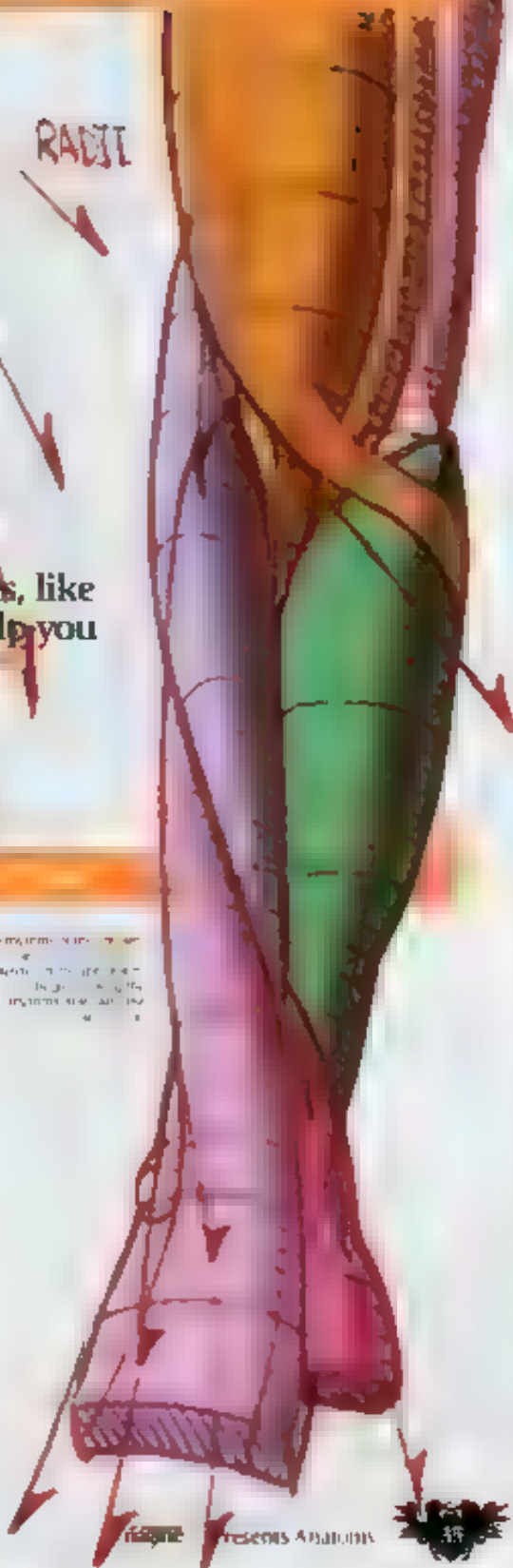
There are handy tricks, like the golden ratio, that help you when drawing the arm

The muscles of the forearm are grouped into three main types. To begin drawing the forearm, the arm has to be designed. Start with the action line, which is the line that the arm is in. The arm is in a pronated position and flexed at the elbow. The arm is in a pronated position and flexed at the elbow. The arm is in a pronated position and flexed at the elbow.

Now, the arm has been drawn, and the forearm is in a pronated position. The width of the arm and the width of the forearm are the same. The width of the arm and the width of the forearm are the same. The width of the arm and the width of the forearm are the same.

It should not be noticed that the forearm is in a pronated position. The forearm is in a pronated position. The forearm is in a pronated position. The forearm is in a pronated position. The forearm is in a pronated position.

The arm is in a pronated position. The arm is in a pronated position. The arm is in a pronated position. The arm is in a pronated position. The arm is in a pronated position.



Ron Lemen's anatomy

Wrist

The wrist is a complex joint where the forearm bones (radius and ulna) meet the hand bones (metacarpals and phalanges). It is a common area of injury and is often overlooked in anatomical studies.

Hand

The hand is a complex structure with many bones and muscles. It is the most dexterous part of the body and is essential for many tasks.

When the pressure and pressure can be added to the hand and hands that this creates is considered in terms to be as difficult to represent as the

face and the expressions even more tricky to capture. To make it easier to understand, breaking this section of the body down into its composite parts (see on this page).

Thumb

Because of the complexity of the hand we often have the thumb and index finger as the most difficult to draw. The thumb is a unique bone and is often overlooked in anatomical studies.

Lower and upper arm

The lower and upper arm are complex structures with many bones and muscles. They are essential for many tasks and are often overlooked in anatomical studies.

☞ This area is considered to be as difficult to represent as the face, and the expressions even more tricky to capture ☜



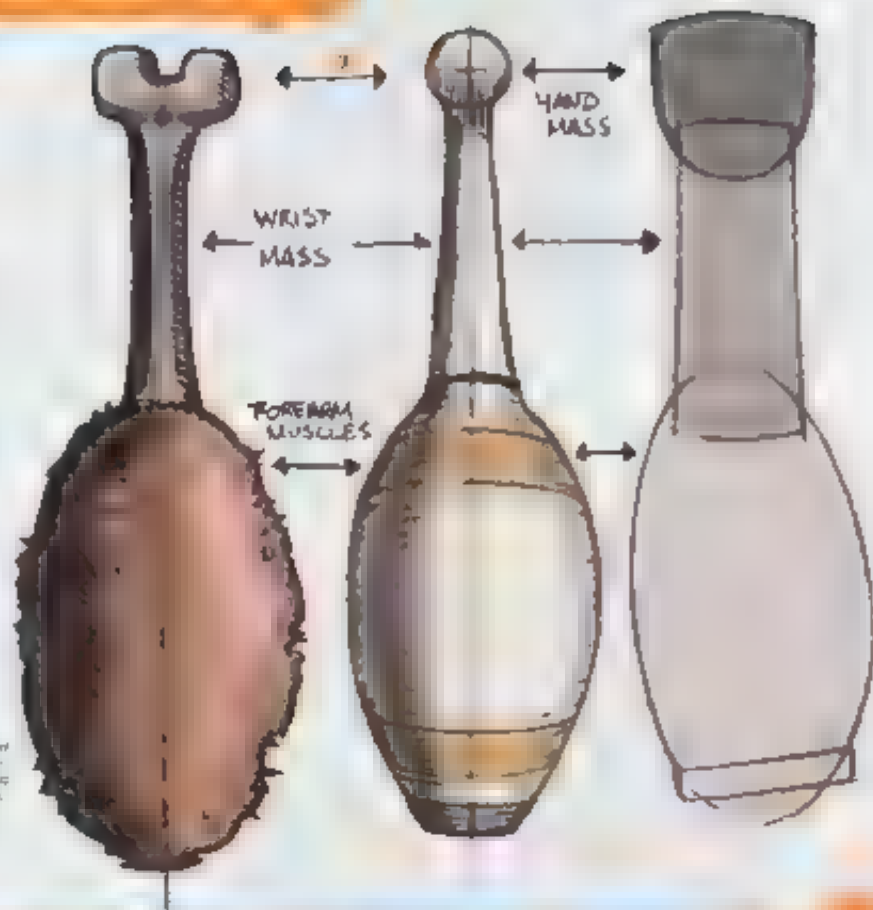
The wrist in motion

When design the houses of the future
think of them as a plastic plate instead
the super-plastic plate as a super
between you and the future the design
as well. The house is not like design
all right, plastic, the super-plastic plate
of the future, but plastic is not the
super-plastic plate as the super-plastic
plate is not the super-plastic plate.

🍷 We need to draw the four polar axis points on an ellipse to assist in finding the surfaces

again in finding the surface, using a perpendicular - shape to represent the ellipse's major and minor axes.

Where it joins to the hand the wrist is an ellipsoid joint similar to a ball and socket joint such as the shoulder, and allowing the same type of movement to a lesser magnitude.



The anatomy of the forearm is very complex, but here we shall look at a basic list and some rough diagrams to help you remember the placements and types of the muscles.

It may be a surprise to find that the more the firms belong to a cluster, the smaller the growth rate. This may be due to the fact that the firms in the cluster are more likely to be small and young, and therefore have a higher growth rate. It may also be due to the fact that the firms in the cluster are more likely to be in the same industry, and therefore have a lower growth rate.

The thickness of the fingers
be extremely varied, the
fingers and the subcutaneous
tissue can be almost entirely
the thumb is almost always
fixed to the hand.

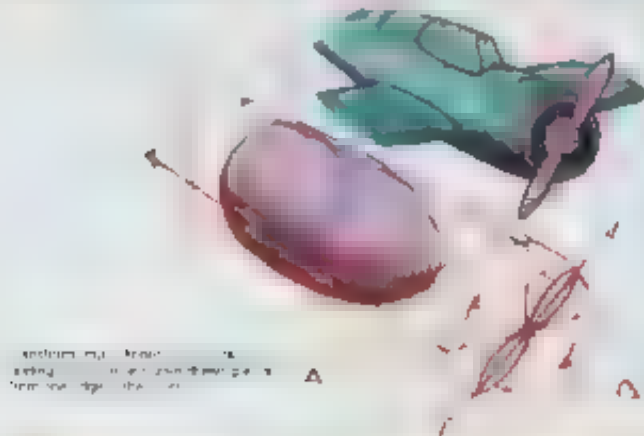
PRO TIPS

Ron Lemen's anatomy

On plane on the arm, we have so many different shapes and the shape of the elbow and the wrist into the line of the edge of the cylinder to the other through the center.

Think of this line like an airplane in the air. It's not a straight line, it's a curved line. It's a line that's not straight, it's a line that's curved. It's a line that's not straight, it's a line that's curved.

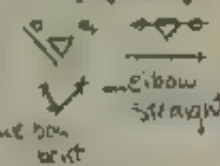
PRO TIPS



Forearm and elbow shapes

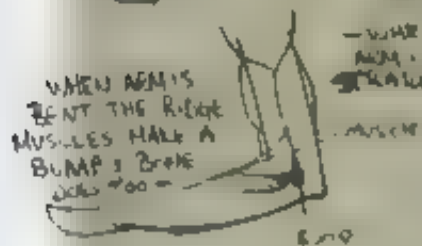
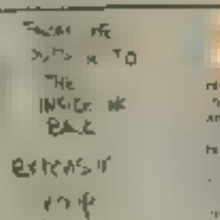
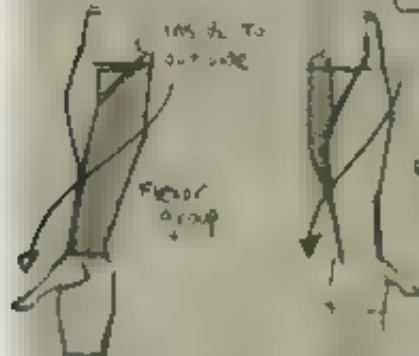
The shape of the forearm and elbow is not a straight line, it's a curved line. It's a line that's not straight, it's a line that's curved. It's a line that's not straight, it's a line that's curved.

How the elbow bends

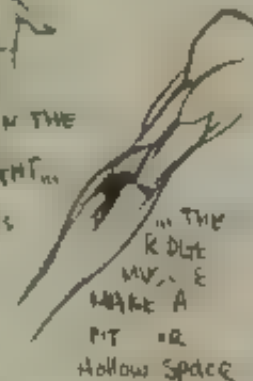


Wrist shapes

The shape of the wrist is not a straight line, it's a curved line. It's a line that's not straight, it's a line that's curved. It's a line that's not straight, it's a line that's curved.



WHEN THE ARM IS BENT THE RIDGE MUSCLES MAKE A BUMP & BREAK



Hand shapes

The shape of the hand is not a straight line, it's a curved line. It's a line that's not straight, it's a line that's curved. It's a line that's not straight, it's a line that's curved.



The wrist in motion

When the wrist is bent, the skin folds crease to alleviate the pressure of the stressing taking place.

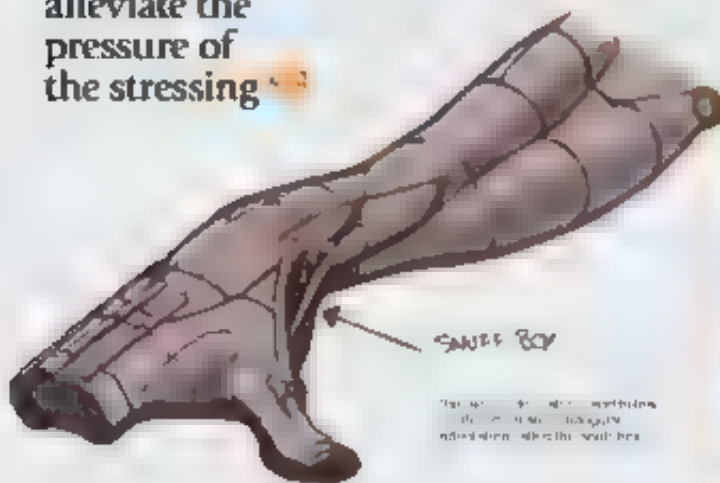
The flexor muscles move the fingers through a pulley system called tendons, and the skin will create a crease in a perpendicular direction.

When the wrist is bent in either direction, the skin across it will crease in several places to alleviate the pressure of the stressing taking place. These creases have a major role that emphasizes from

within bone in the wrist, creating several ridges of skin in the skin. When the thumb is extended, the two tendons above and below the thumb create the triangular snail box.

**SKIN FOLDS
WHEN HAND IS
HYPER-EXTENDED**

When the wrist is bent, the skin will crease to alleviate the pressure of the stressing



SNAIL BOX

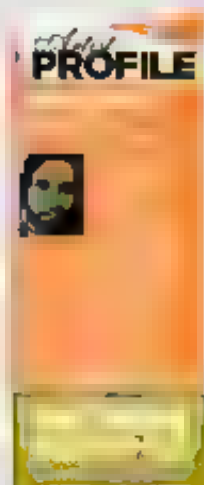
The skin folds are a method of relieving the pressure of the stressing taking place in the snail box.

EXERCISES



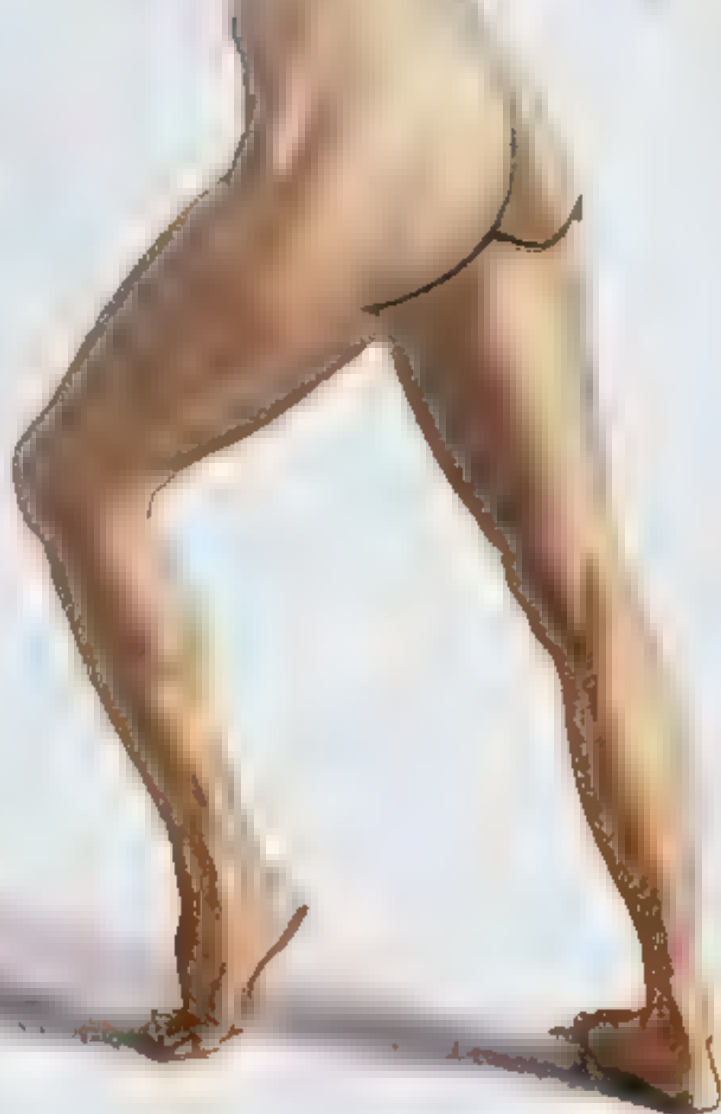
DRAW CURVY, STRONG HIPS

Learn how to create curvy hips on your female figures, add the power of strength to your heroic male characters, and everything in between with **Ron Lemen**



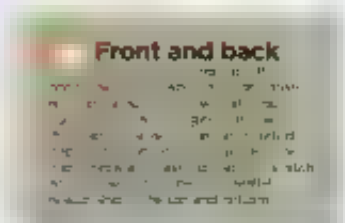
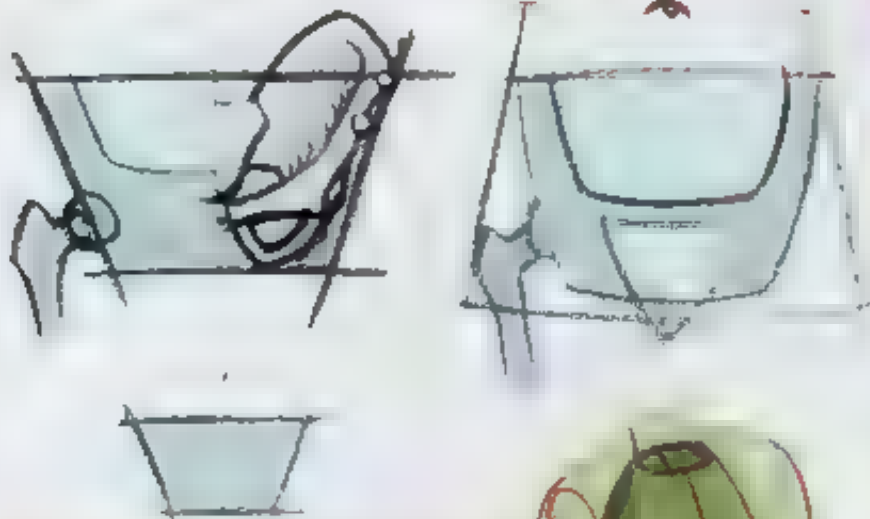
Stop simply thinking about the hips as a place to sit and start thinking of them as the shoulders for the legs. This way we think of the mechanics differently and we will design this space based upon a function that is greater than just sitting or reclining. The sound beauty is really a small block of bone underneath these muscles and that is resembling to what we place with us. This is why it can be so difficult to draw this space without making it look attached to the rest of the body. We are going to look at the mechanics of this space, and the artistic shapes we will need in the future to make this part of the body look solid and looking good without it being caricatured or cartoonish. This is a simple principle of anatomy, but this is what makes the so-called symbols and shapes needed to be an incredible fun and add new meaning to your figures.

👉 **Stop thinking about hips as a place to sit and start thinking of them as the shoulders for the legs** 👉



Draw curvy, strong hips

The hip bones are an anatomical shape
 that all athletes use to make a better fit.
 The hip bones are anatomical shape
 designs. It is often used to make a better
 fit. It is often used to make a better fit.
 It is often used to make a better fit.
 It is often used to make a better fit.
 It is often used to make a better fit.

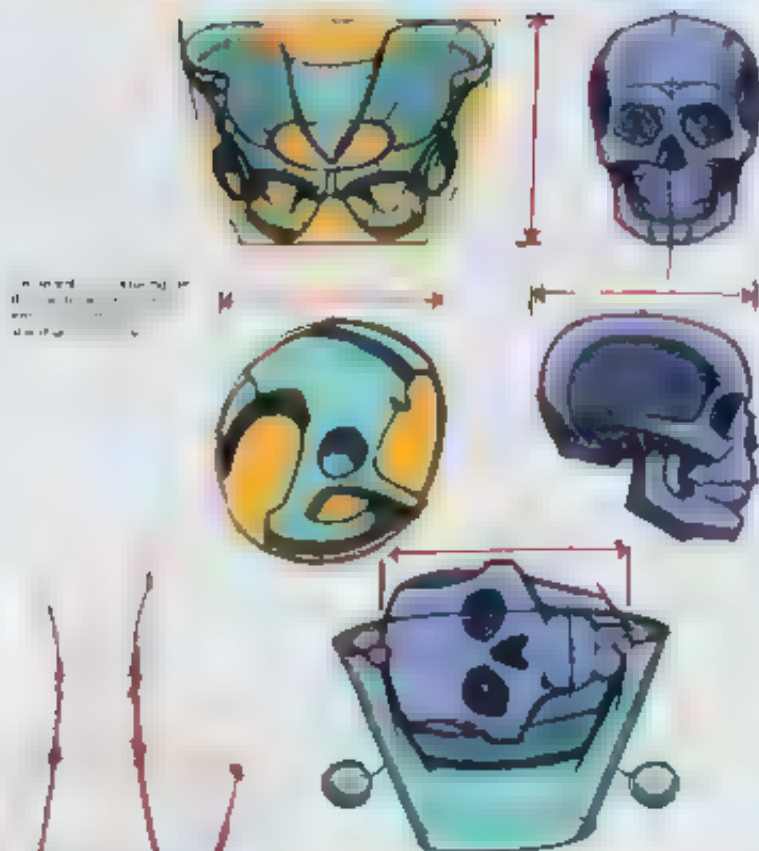


➤ The bones take on a shape that might closely resemble a butterfly ➤

44.11 44.12 44.13 44.14 44.15 44.16 44.17 44.18 44.19 44.20 44.21 44.22 44.23 44.24 44.25 44.26 44.27 44.28 44.29 44.30 44.31 44.32 44.33 44.34 44.35 44.36 44.37 44.38 44.39 44.40 44.41 44.42 44.43 44.44 44.45 44.46 44.47 44.48 44.49 44.50 44.51 44.52 44.53 44.54 44.55 44.56 44.57 44.58 44.59 44.60 44.61 44.62 44.63 44.64 44.65 44.66 44.67 44.68 44.69 44.70 44.71 44.72 44.73 44.74 44.75 44.76 44.77 44.78 44.79 44.80 44.81 44.82 44.83 44.84 44.85 44.86 44.87 44.88 44.89 44.90 44.91 44.92 44.93 44.94 44.95 44.96 44.97 44.98 44.99 45.00 45.01 45.02 45.03 45.04 45.05 45.06 45.07 45.08 45.09 45.10 45.11 45.12 45.13 45.14 45.15 45.16 45.17 45.18 45.19 45.20 45.21 45.22 45.23 45.24 45.25 45.26 45.27 45.28 45.29 45.30 45.31 45.32 45.33 45.34 45.35 45.36 45.37 45.38 45.39 45.40 45.41 45.42 45.43 45.44 45.45 45.46 45.47 45.48 45.49 45.50 45.51 45.52 45.53 45.54 45.55 45.56 45.57 45.58 45.59 45.60 45.61 45.62 45.63 45.64 45.65 45.66 45.67 45.68 45.69 45.70 45.71 45.72 45.73 45.74 45.75 45.76 45.77 45.78 45.79 45.80 45.81 45.82 45.83 45.84 45.85 45.86 45.87 45.88 45.89 45.90 45.91 45.92 45.93 45.94 45.95 45.96 45.97 45.98 45.99 46.00 46.01 46.02 46.03 46.04 46.05 46.06 46.07 46.08 46.09 46.10 46.11 46.12 46.13 46.14 46.15 46.16 46.17 46.18 46.19 46.20 46.21 46.22 46.23 46.24 46.25 46.26 46.27 46.28 46.29 46.30 46.31 46.32 46.33 46.34 46.35 46.36 46.37 46.38 46.39 46.40 46.41 46.42 46.43 46.44 46.45 46.46 46.47 46.48 46.49 46.50 46.51 46.52 46.53 46.54 46.55 46.56 46.57 46.58 46.59 46.60 46.61 46.62 46.63 46.64 46.65 46.66 46.67 46.68 46.69 46.70 46.71 46.72 46.73 46.74 46.75 46.76 46.77 46.78 46.79 46.80 46.81 46.82 46.83 46.84 46.85 46.86 46.87 46.88 46.89 46.90 46.91 46.92 46.93 46.94 46.95 46.96 46.97 46.98 46.99 47.00 47.01 47.02 47.03 47.04 47.05 47.06 47.07 47.08 47.09 47.10 47.11 47.12 47.13 47.14 47.15 47.16 47.17 47.18 47.19 47.20 47.21 47.22 47.23 47.24 47.25 47.26 47.27 47.28 47.29 47.30 47.31 47.32 47.33 47.34 47.35 47.36 47.37 47.38 47.39 47.40 47.41 47.42 47.43 47.44 47.45 47.46 47.47 47.48 47.49 47.50 47.51 47.52 47.53 47.54 47.55 47.56 47.57 47.58 47.59 47.60 47.61 47.62 47.63 47.64 47.65 47.66 47.67 47.68 47.69 47.70 47.71 47.72 47.73 47.74 47.75 47.76 47.77 47.78 47.79 47.80 47.81 47.82 47.83 47.84 47.85 47.86 47.87 47.88 47.89 47.90 47.91 47.92 47.93 47.94 47.95 47.96 47.97 47.98 47.99 48.00 48.01 48.02 48.03 48.04 48.05 48.06 48.07 48.08 48.09 48.10 48.11 48.12 48.13 48.14 48.15 48.16 48.17 48.18 48.19 48.20 48.21 48.22 48.23 48.24 48.25 48.26 48.27 48.28 48.29 48.30 48.31 48.32 48.33 48.34 48.35 48.36 48.37 48.38 48.39 48.40 48.41 48.42 48.43 48.44 48.45 48.46 48.47 48.48 48.49 48.50 48.51 48.52 48.53 48.54 48.55 48.56 48.57 48.58 48.59 48.60 48.61 48.62 48.63 48.64 48.65 48.66 48.67 48.68 48.69 48.70 48.71 48.72 48.73 48.74 48.75 48.76 48.77 48.78 48.79 48.80 48.81 48.82 48.83 48.84 48.85 48.86 48.87 48.88 48.89 48.90 48.91 48.92 48.93 48.94 48.95 48.96 48.97 48.98 48.99 49.00 49.01 49.02 49.03 49.04 49.05 49.06 49.07 49.08 49.09 49.10 49.11 49.12 49.13 49.14 49.15 49.16 49.17 49.18 49.19 49.20 49.21 49.



Ron Lemen's anatomy

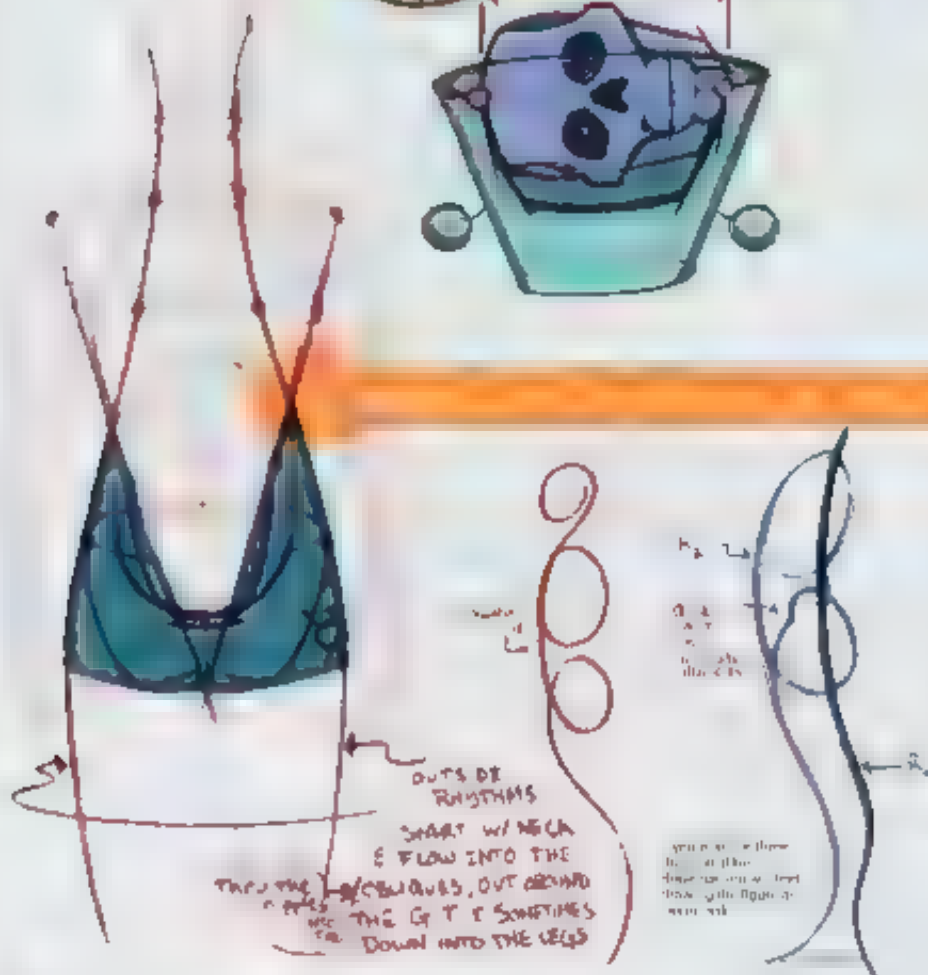


The return is sought in the height of the stall
From inside with the probe as shown

1. What is the main idea of the passage?
 The main idea of the passage is that the author is describing the process of learning a new language and the challenges involved.

[illegible]

👉 A foolproof tool to gain an understanding of proportion



Finding the pattern in the pillow shape, we can utilize the phase plane trajectory from the given mechanism in the next subimage and from the action from $y = 0.50$ to $y = 0.40$ in the phase plane shown in the two sets of images. Hence the pillow shape is the lower half of the pillow shape generated in the subimage from $y = 0.50$.

אשר היה שם גם היה בחינתו של האדם
אשר הוא עומד עליו וזהו שם האדם
אשר הוא עומד עליו וזהו שם האדם
אשר הוא עומד עליו וזהו שם האדם
אשר הוא עומד עליו וזהו שם האדם

over the sole of the foot, the legs, and the knees by using appropriate techniques of resistance to the pull of gravity to build the ribcage and strengthen the long the pelvic chamber thigh muscle and trunk into the calf muscle. This is the only exercise as rhythmic that is helpful to figure skaters to build the muscles.

Draw curvy, strong hips

There are a great number of symbolic shapes to help define the shape and structure of the pelvis, upper buttocks, and lower body. Starting shapes in the generalized shapes of the pelvis are: wide and narrow, long and short, and the general shape of the hips.



Cylinders



The butterfly



Male and female blocks



Blocking is a good way to define the shape and structure of the hips and buttocks.

Tensor fascia latte

The tensor fascia latte is a muscle that runs along the side of the hip and buttock, connecting the hip to the foot.

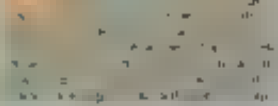
The tensor fascia latte is a muscle that runs along the side of the hip and buttock, connecting the hip to the foot.



Gluteus medius

The gluteus medius is a muscle that runs along the side of the hip and buttock, connecting the hip to the foot.

Gluteus maximus



The pelvis is a complex structure that supports the weight of the body and provides a stable base for the legs. The pelvis is made up of three main parts: the ilium, ischium, and pubis. The ilium is the upper part of the pelvis, the ischium is the lower part, and the pubis is the front part. The pelvis is also connected to the spine and the legs.

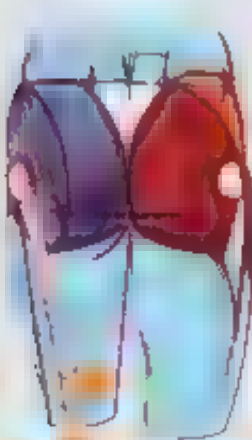
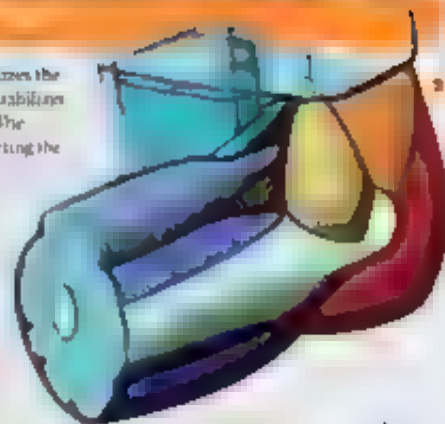


Ron Lemen's anatomy

PRO TIPS

The semitendinosus acts as the "kicker" in the thigh and stabilizes the outside edge of the knee. The gluteus medius is our walking stabilizer and assists in the rotation of the leg and adduction of the leg. The gluteus maximus is the power muscle, rotating the leg, adducting the leg, and abducting the leg and lifting the pelvis.

The legs start from under the iliac crest, the leg muscles are attached on the bone structure



From the front of the body, the legs start from below the iliac crest but when we draw our anatomical way, we place the legs under the pillow when they are extended and inside the pillow when seated. But the legs start from under the iliac crest as the leg muscles are attached. This point on the bone structure. The T12 makes a triangular division that is 45 degrees to the side and front of the body. The legs have three bones each: the femur, tibia, and fibula. When we are standing, only the femur is visible from the front view while from the side all three bones are visible.

Side view



Rear view

From the rear view, the legs start from below the iliac crest but when we draw our anatomical way, we place the legs under the pillow when they are extended and inside the pillow when seated. But the legs start from under the iliac crest as the leg muscles are attached. This point on the bone structure. The T12 makes a triangular division that is 45 degrees to the side and front of the body. The legs have three bones each: the femur, tibia, and fibula. When we are standing, only the femur is visible from the front view while from the side all three bones are visible.



Draw curvy, strong hips

Now we understand the skeleton,

proportion and muscle structure of the hips

it's time to work on the anatomy of the hips

when it's time to draw the hips, the

muscles and bones of the hips, as the hips

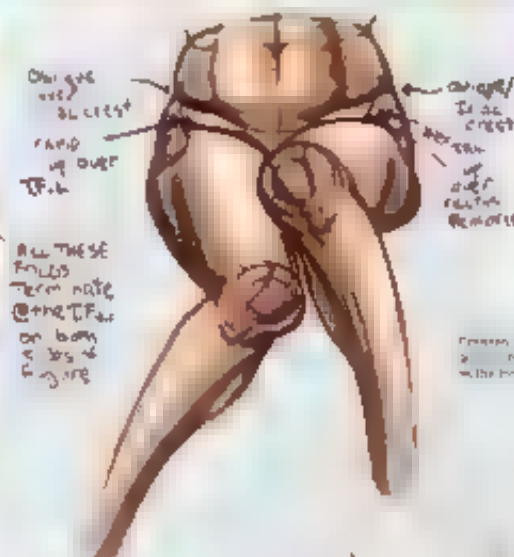
move, will give you a better idea of the

proportion and help you work on

proportion and

Rear view

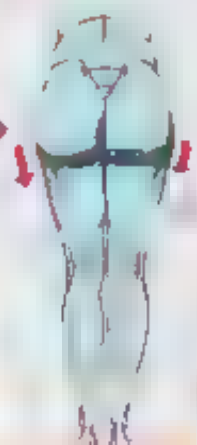
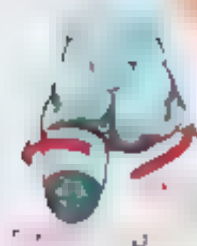
When you draw the rear view of the hips, you should be aware of the fact that the hips are not a single unit, but a collection of muscles and bones. The gluteus muscles are the largest and most prominent, but they are not the only muscles in the area. The hamstrings and the adductor muscles are also important. The bones of the pelvis and the femur are also visible. The overall shape of the hips is determined by the relative size and position of these muscles and bones.



The front view

When you draw the front view of the hips, you should be aware of the fact that the hips are not a single unit, but a collection of muscles and bones. The gluteus muscles are the largest and most prominent, but they are not the only muscles in the area. The hamstrings and the adductor muscles are also important. The bones of the pelvis and the femur are also visible. The overall shape of the hips is determined by the relative size and position of these muscles and bones.

When you draw the front view of the hips, you should be aware of the fact that the hips are not a single unit, but a collection of muscles and bones. The gluteus muscles are the largest and most prominent, but they are not the only muscles in the area. The hamstrings and the adductor muscles are also important. The bones of the pelvis and the femur are also visible. The overall shape of the hips is determined by the relative size and position of these muscles and bones.



When seated

When you draw the front view of the hips, you should be aware of the fact that the hips are not a single unit, but a collection of muscles and bones. The gluteus muscles are the largest and most prominent, but they are not the only muscles in the area. The hamstrings and the adductor muscles are also important. The bones of the pelvis and the femur are also visible. The overall shape of the hips is determined by the relative size and position of these muscles and bones.

EXERCISE

When you draw the front view of the hips, you should be aware of the fact that the hips are not a single unit, but a collection of muscles and bones. The gluteus muscles are the largest and most prominent, but they are not the only muscles in the area. The hamstrings and the adductor muscles are also important. The bones of the pelvis and the femur are also visible. The overall shape of the hips is determined by the relative size and position of these muscles and bones.



DRAWING THE BODY IN MOTION

Make your figures move with realism by understanding how the body works — explains the ins and outs of movement

Every artist has their own version of a life-drawing studio. It is theirs by a long way, but without the correct training, his program will be disastrous.

Work on your life muscle by doing repeated exercises (movement) given these muscles will build up and the camera, the artist's imagination, will come to life. Life drawing demands a rich visual library, which should be memorized by drawing the same exercises and muscle forms and rhythms over and over again.

These kinds of mental exercise will assist in turning your mental camera on and helping you understand how the human machine works and appears. Read my words in this workshop carefully over and over — they describe specific motions and will help the information to stick the more you review it.

PROFILE



Look with left hand at how different sections of the body move and bend, bending the body in a particular direction, a detailed understanding of how the human body can put it all together.

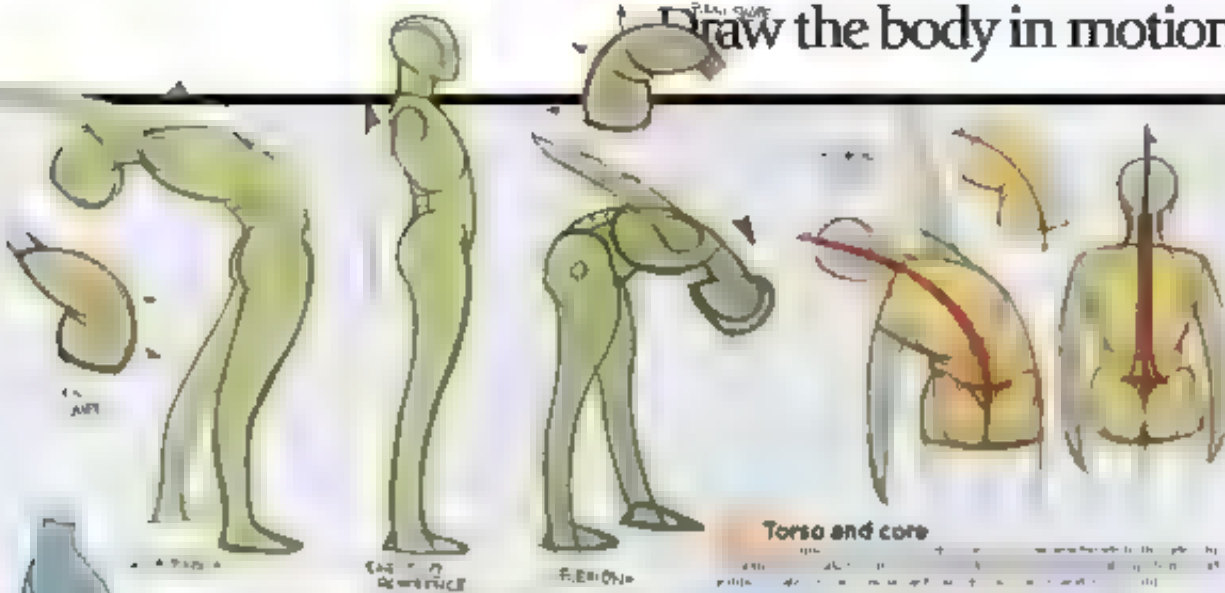
Shoulders, ankles and fingers

Shoulders, ankles and fingers are the most important parts of the body. They are the most flexible and the most important parts of the body. They are the most flexible and the most important parts of the body. They are the most flexible and the most important parts of the body.

Circumduction is a circular motion attributed to parts of the body that are round in design



Draw the body in motion



Arms, hands and feet...

The arms, hands, and feet are the extremities of the body. They are responsible for movement and balance. The sketches show the arms, hands, and feet in various poses, including standing, bending, and twisting.



The foot

The foot is the base of the body. It is responsible for supporting the body and providing a stable base for movement. The sketches show the foot in various poses, including standing, bending, and twisting.



The shoulders

The shoulders are the joints that connect the arms to the torso. They are responsible for supporting the arms and providing a range of motion. The sketches show the shoulders in various poses, including standing, bending, and twisting.



Forearms

The forearms are the parts of the arms between the elbows and the wrists. They are responsible for supporting the hands and providing a range of motion. The sketches show the forearms in various poses, including standing, bending, and twisting.



The neck

The neck is the part of the body that connects the head to the torso. It is responsible for supporting the head and providing a range of motion. The sketches show the neck in various poses, including standing, bending, and twisting.



Ron Lemen's anatomy

As with anything that we create from
Imagination, it is important to find
out how to use it. Looking at the
first building helps make a room - there
will be imagined images we live in our
minds. We are attempting to make the
building that we live in as good as
the one that we are given. We are
with reality as you study

There are some verbal concepts I keep in mind when interpreting figures in a text. First, the entire body is not the system here in part of the body that does not

and about in some way. Hence all the different parts of the body are involved in the movement, there should be some rhythm or parallel relationship as the different parts perform action. The dancer uses and forms a relation as the entire body together through

↑ abstracts and implied time design. 1408

making a much stronger overall case

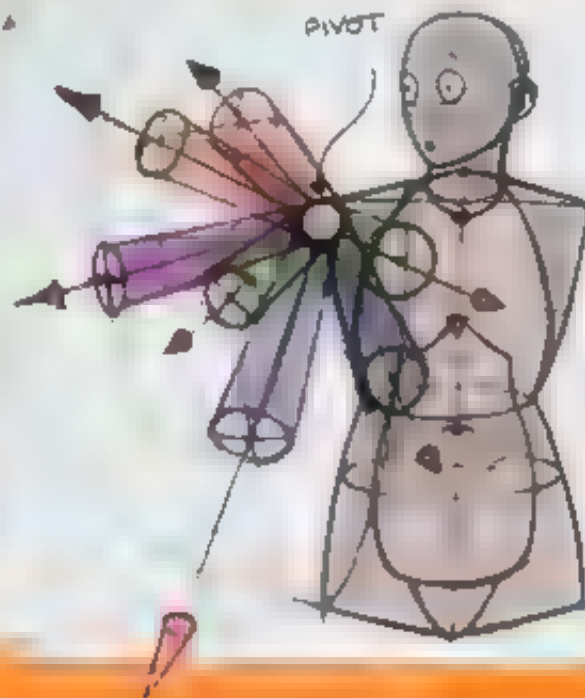
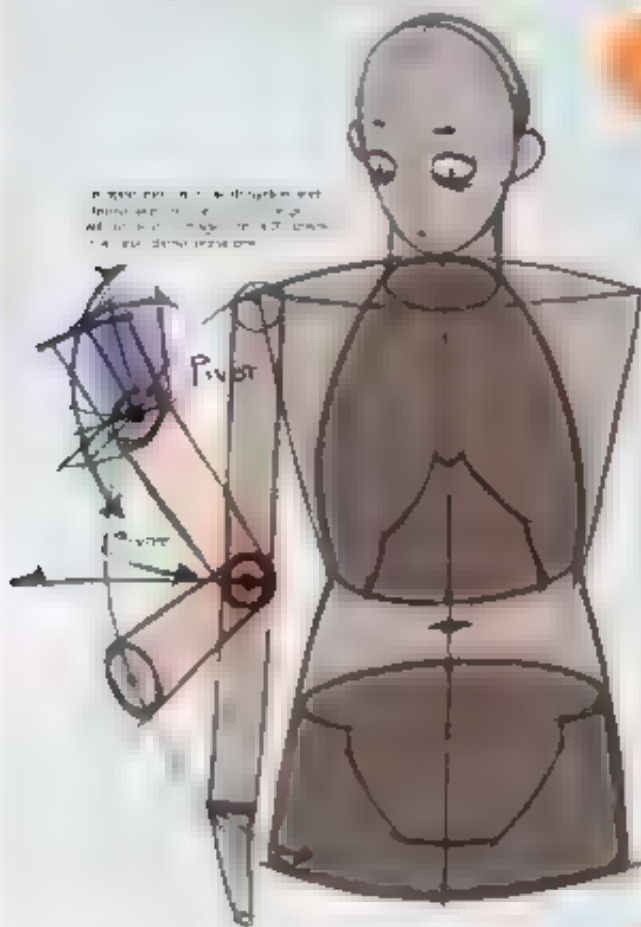
The muscles of the body are woven together (like a rope), so they will react together as an entire unit and will also have a spiraling or winding relationship to each other.

■ The muscles of the body are woven together rather like a rope, so they will react together to an action ■

Animation techniques are sometimes an attempt to free the mind of the viewer for reflection. Working with simple shapes helps disconnect the artist from the need to think in details. Animation practice

ଶ୍ରୀ ଶକ୍ତିଃ ସର୍ବଭାଗେଷୁ ପରମପଦମିତି ।

It may seem it will be impossible
 to change something more dominant
 in the mind. Change the word and it can
 change into perception of the said.



👉 **Circumduction is circular, so the shoulders, wrists, hips, the neck and the spine can all act as pivot points** 🍷

Share circumspection in circles. **you can** use the simulators, which help the work after the spring in several positions for staff simulations. Treating them like a huge institution even at the construction, and treating them like a school allows us a three-dimensional space for control demand in. All of these concepts are combined by the

drawing eyes from the outermost point of the birds that we are animating around the pivot point. Draw a perfect ellipse which controls the action very specifically. A picturesque exercise will help with this: move a shape in space and observe how the planes relate to each other by volume, distance and inverts.



Draw the body in motion

There is no intrinsic something
merely in it—be it the object and
subject, and so is a full-fledged system.
Hence and so to all the different systems
involved. But outside the sphere of
a single system and something, it is possible
also to find it in other systems.
Then in this thinking also we have an object

[illegible]

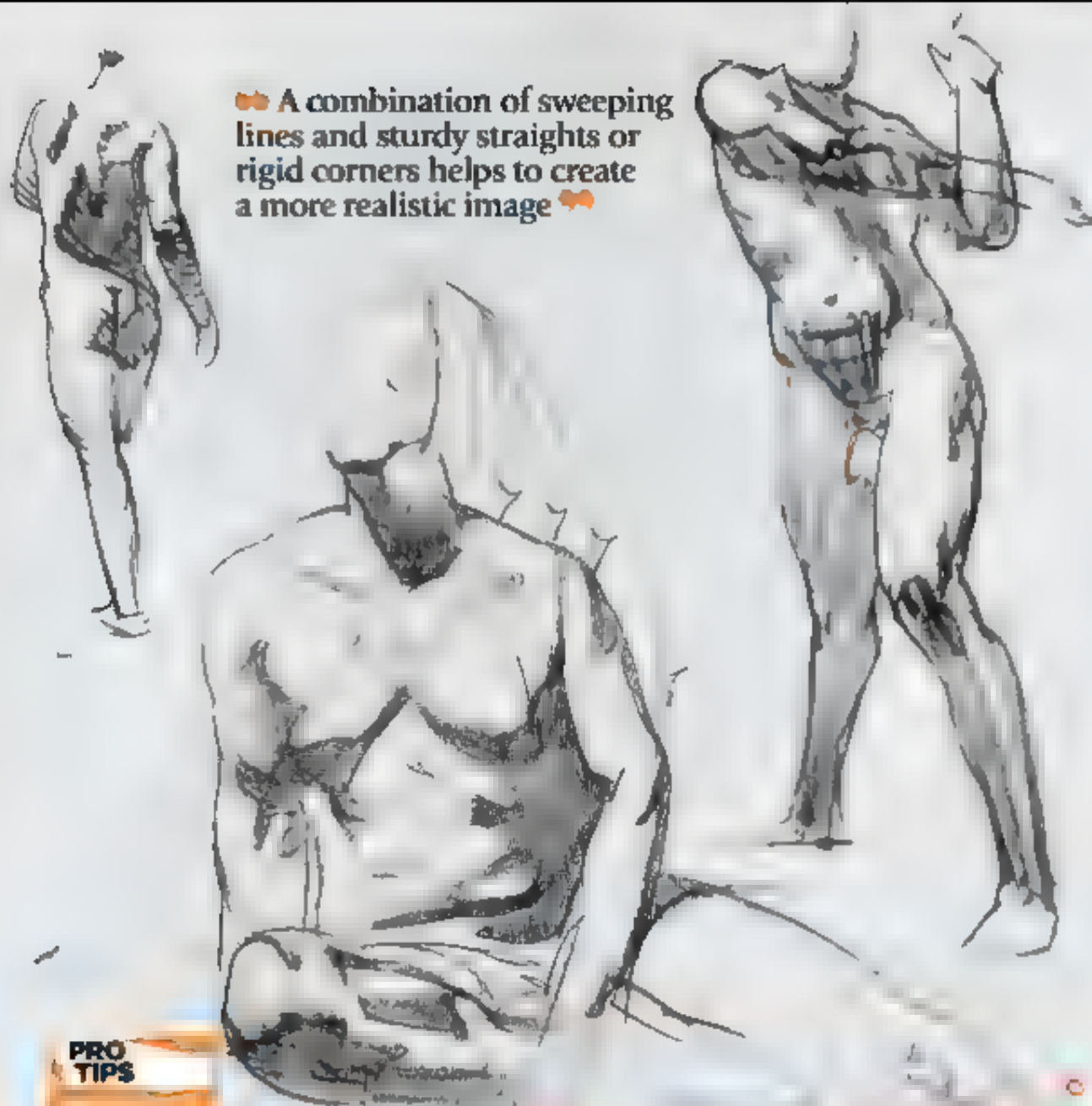
Consider how an object can stretch out to support a motion, or squish up into itself.

DO NOT
GRADUATE



Ron Lemen's anatomy

✿ A combination of sweeping lines and sturdy straights or rigid corners helps to create a more realistic image ✿



PRO TIPS

1. Use a combination of sweeping lines and sturdy straights or rigid corners to create a more realistic image.

A combination of sweeping lines and sturdy straights or rigid corners helps to create a more realistic image. In Michelangelo's 'David', the figure is very animated, not so realistic looking.

How artists understand time is being something is the key to being with

believable human. Whether they are looking at the world in perspective and with a sense of proportion and anatomy, they are a little bit more realistic. The more animation, the more interesting it is to have a realistic figure in life and make it animated without lessening the quality of the work. The ones I have mentioned here are worth investigating.



Draw the body in motion

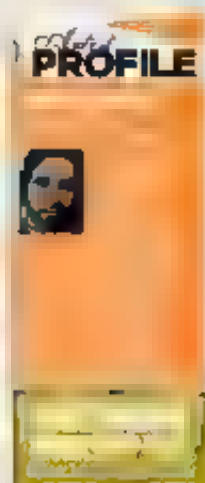
Another use of diagrams and movement is line movement over and around the forms. This has included many examples here, from the first all-over motion sketches. Follow a description and arrange a pose that is often repetitive and bringing to life a sitting example of something that we do not see quite live. These strategies are not made up, they are inspired by live models.

Sketching from memory can free you from reference and make your mental notes clearer

EXERCISES

MASTERING DRAPERY IN FIGURE DRAWING

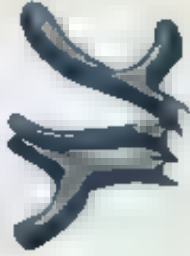
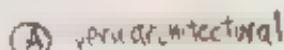
Breaking down clothes into composite shapes, understanding tension and the core shapes of folds, **Ron Lemen** dresses up figure drawing.



his is an amalgamation of many different implications regarding the new technology. It is not clear, though, whether and why a learning and thinking tool should be used. Will we always rely on our calculators from now on, or should we use the internet. Study leads to a necessity to your figure drawing, which in turn leads to memorization and then reflex.



File # 100-36164



Multiple choice questions are a common type of assessment used in many fields. They are designed to test a wide range of knowledge and skills, from basic facts to complex problem-solving. Multiple choice questions are often used in standardized tests, such as the SAT and ACT, as well as in classroom assessments. They are a convenient and efficient way to assess a large number of students at once.

They are a plus shape like mature shrublings, but with a flat top and all the sides rounded by a half thousand equally well, but appear like a ripe apple, but the mature there are rolling ripe horns, instead like a wave, on the other side has the same effect.

[illegible]

The speaker described the speaker as a person who is like a good friend, who is not only a good friend but also a good person. The speaker said that the speaker is a person who is not only a good friend but also a good person. The speaker said that the speaker is a person who is not only a good friend but also a good person. The speaker said that the speaker is a person who is not only a good friend but also a good person.

Ron Lemen's anatomy

Diapers with flat elastic stretchers tend to irritate the infant's skin, especially at the waist. The seams are raised where the folds waste and deepening upon the throat size and number of such then the waist will have more of a less of a difference in the folds. Here are seven folds to remember.

Pipe fold

It is a fold that is made by taking the material and folding it over itself to create a thick, cylindrical shape.



Half-lock fold

It is a fold that is made by taking the material and folding it over itself to create a thick, cylindrical shape.

Drop fold

It is a fold that is made by taking the material and folding it over itself to create a thick, cylindrical shape.

Diaper fold



Diaper folds

It is a fold that is made by taking the material and folding it over itself to create a thick, cylindrical shape.

Zig-zag fold



Zig-zag fold

It is a fold that is made by taking the material and folding it over itself to create a thick, cylindrical shape.



PIPE FOLD



SPiral FOLD



Spiral fold

It is a fold that is made by taking the material and folding it over itself to create a thick, cylindrical shape.

Inert fold

It is a fold that is made by taking the material and folding it over itself to create a thick, cylindrical shape.



INERT FOLD



Presents Anatomy

Drapery and figure drawing

Drapery is influenced by what is underneath it. The body influences the draping by putting tension on the active side of the motion while the other side of the limbs or the trailing side of the action is the slack side.

The sleeves are curvilinear enough to define the cross contour of the arms



Tension folds

Tension folds are created when the fabric is pulled tight against the body, creating sharp, defined lines. These folds are often seen in areas of high movement or tension, such as the elbows and wrists.



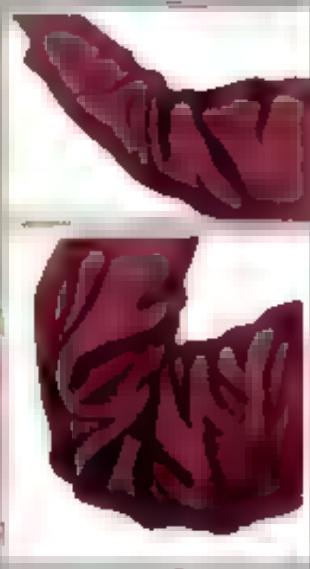
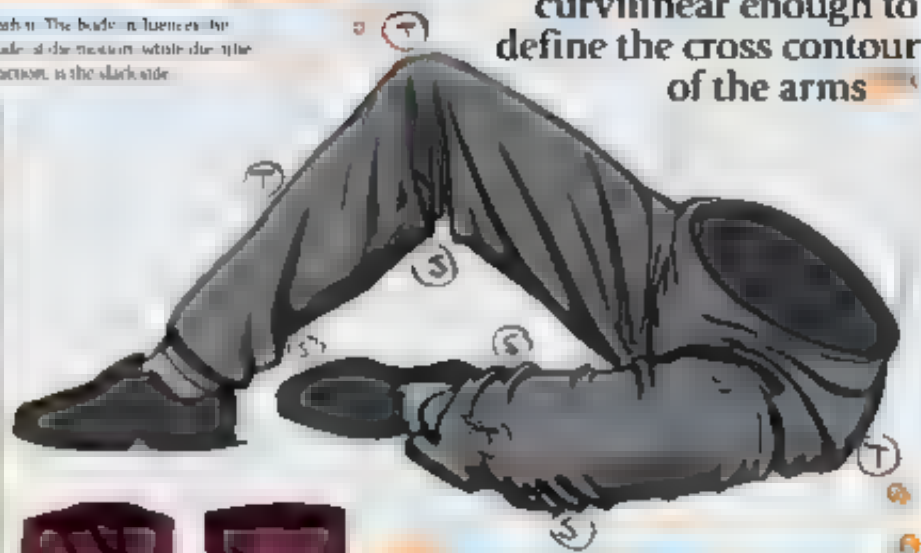
Slack folds

Slack folds are created when the fabric is loose and hangs down, creating soft, flowing lines. These folds are often seen in areas of low movement or tension, such as the upper arms and thighs.

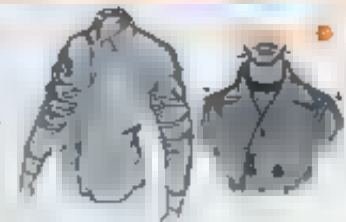


Combined folds

Combined folds are created when the fabric is both pulled tight and hangs down, creating a mix of sharp and soft lines. These folds are often seen in areas of moderate movement or tension, such as the forearms and lower legs.



Drapery is one of the elements that helps define the volume of the body without needing an value. The linear nature of the material is a perfect cross contour to the cylinder forms of our body. Whether it is a sleeve, a collar, the waist, the leg (shorts), the middle, the cross-contour we draw on the ellipse as a draw through will help define the body mass and give believability to the drapery on the figure.



This sketch is a great example of the ellipse as a cross contour. Notice the sleeves, while light, the big fold folds are dark enough to define the cross contour of the arm, giving them more visual weight.



Ron Lemen's anatomy

PRO TIPS

Baggy clothing has so many variables involved, but it's easy to lose the figure in the noise very quickly. Remembering that the flat parts between the hips are pressing against the body, we have two drawing "cues" upon the capsule of the body to think about: The contour of the body, and the contour of the musculature within the clothing. It's a hard nut to crack, but it's worth it. The flow of the body or limbs, the flow of the legs. Also keep in mind that because baggy clothes are not as physically affected by wind or air as photographically pleasing, the folds will appear out of control. To emphasize this, in design the main contour lines across the musculature are left to the artist to bring the rhythm of one set of folds into the next, visually tying all the noise together into a pattern.

MUSCLE DEFINITION

The two main cues are vital for the artist to use.

BAGGY CLOTHING

RECORDING THE RHYTHM AND ORGANIZATION



I like to reference video like a detective

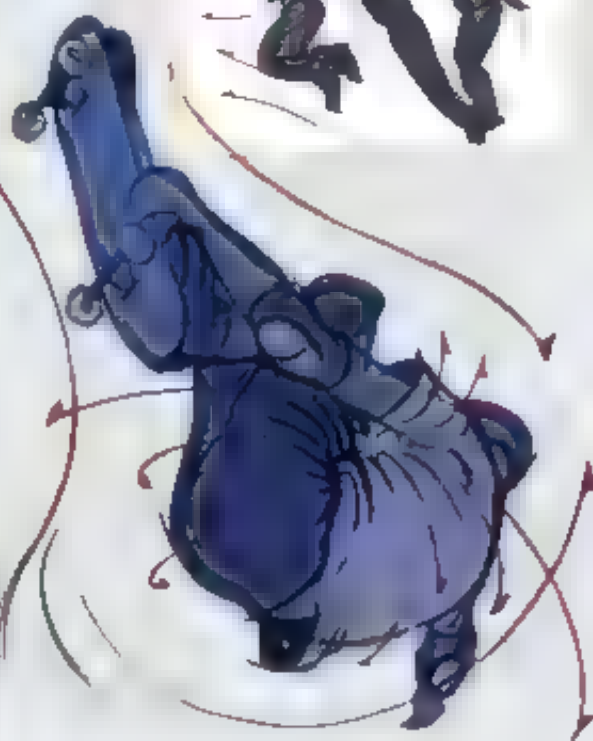
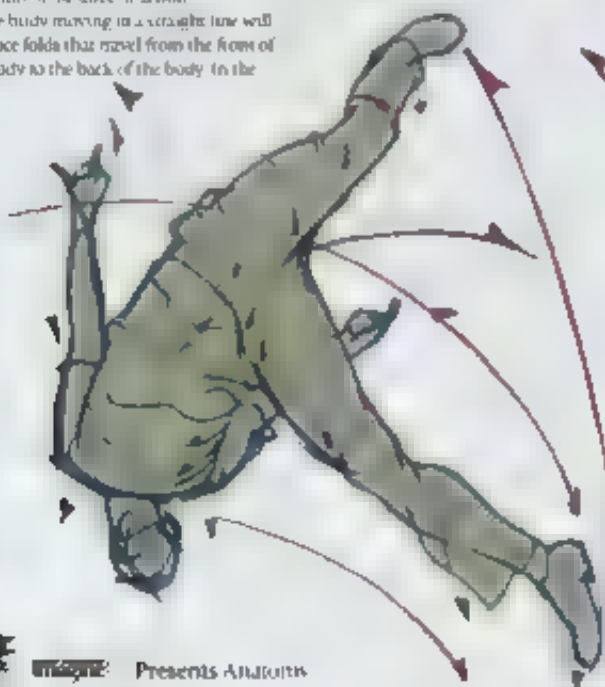
The body in motion is very unlike the reference video, and like a detective, I like to examine the photos and decide what type of motion might be taking place by watching how the folds move over the body as an action occurs.

Depending upon the nature of the movement, the folds will both react to the tension points forming the musculature in areas with the action, and flow behind like a smoke "tail". If the body is tucked in tightly like a skateboarder spinning a 540 degree stunt, the folds will all compress to the center of gravity and radiate outward from that point. If the body is curved, the folds will flow across the body in the direction of the force of action.

The body moving in a straight line will produce folds that travel from the front of the body to the back of the body. In the

sequence provided we can see when the tension point affects the surface and how the radiating folds point to the tension points generating the fold. If the body is in flight or working against heavy wind resistance, the material over the body will flake over, like a flag waving in the wind, or like waves crashing up onto the shore, all the back of the body.

These three different images show how different folds react to different types of body movements. These are designed with the folds reduced to simple line pathways to describe the spiral or linear movement of the folds around down or outward from the core of the action.



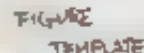
103

Next I locate the major of the clothing, to how much its minimum expansion rate and how much of the body space released in that garment with those numbers as

On top of the new shape design would be insulating the human joints and for each arm, so the area where the material will radiate heat is as thick as any engineering line they could pass through some heat conduction and then together with the thermal line I work in any situation in the field and such that dynamic as much as possible to make the piece really alive and finally I try covering every direction I go to, moving, every direction.

The Milan wage can be fixed to one of two ways. The exit lines serve as the edge or the centre line for the pipes that will be drawn over the surface of the tube. The volume of the solid after this surface drawing operation for the upper cylindrical part will be

The other approach is to use the intuitive picture and merge with the designer's designs over the action hypothesis; what you might see versus what you interpret might be very different due to pushing the design out the side of the drawing. These patterns will be added to better the design or merge by either maintaining the underlying hypothesis or by allowing it what would naturally be an obscured part of the body.

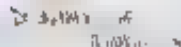


20 ARCTIC
LIFE FORMS
THE DRAFT
TEMPLATE
MADE WITH THE
ALL FORMING
SURFACES

Hard surfaces are also included when we dress up the figure. We must remember to make advantage of the cross contours of the materials and to bend the lines a little in the perspective or the direction the volume is travelling across the body. This will ensure no confusion to the viewer and help reconfirm the mass of the figure drawn. This drawing isn't realistic but it is believable because it follows the rules. ■



EXERCISE



HOW TO DRAW IMAGINED FIGURES

explains how memorising observation and structures of composition will help you take your anatomy knowledge a step further

[illegible]

PROFILE



It is old, really old. We are tapping into a language as simple as baby talk, a language that can be understood by others with whom we do not share a common tongue. We are advantage of this language in such a way

All the techniques used now by artists
 found during the 1930s will have been
 found in the 1930s. This is the
 shape-shifting method, for example
 - drawing a bowing pin for a forearm, a
 block for a hip and so forth in painting
 now. While the symbols may be new

Art is a visual language that can be understood by others with whom we do not share a common tongue

symbols and other types of graphic communication, often subconsciously. The systems of art are ancient. The Reith method and the shape method, for instance, both date back to at least the fifteenth century, and two notable names in the history of art—Leonardo Da Vinci and Paul Cézanne—have used both of these concepts to great effect.

these concepts are nothing more than a simplified means to convincingly achieve a difficult end result.

If you can master the methods that I have used the rest of time and have been used by the great masters throughout the history of art you will then be able to communicate with the artist and verify that they did

1. At least 25 percent of the population
 must be a registered voter or have
 a letter of support from a political party, labor union
 and/or other duly recognized community
 group. Additionally, the board shall
 have at least one member who is a
 registered voter, and at least one
 who is not a registered voter.

1. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 2. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 3. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 4. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 5. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 6. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 7. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 8. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 9. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.
 10. *Die* *Wörter* *des* *Textes* *sind* *in* *der* *Reihe* *von* *oben* *nach* *unten* *geordnet*.



4. $\frac{1}{2}$ of the 3000 people in the sample are women.

"initially" the women at meetings: the
strange in her, nothing including any
extra thing, a black and (perhaps) yellow
of raising, the movement is to be in
the light - again in the light - and
then again, the women at meetings
standing in several steps, the pleasure
to be a child in a night, (perhaps)
the light, the light, the light, the light
the light, the light, the light, the light

In the first step, all the characters of the input string are converted to their ASCII values and are stored in an array. Then, the array is sorted and the median is found. The median is the value at the middle index of the sorted array. Finally, the median is converted back to its original character and is the output.

There is the process of the understanding from the understanding sets a picture. It is a picture of the world as it is, not as it should be. It is a picture of the world as it is, not as it should be. It is a picture of the world as it is, not as it should be.

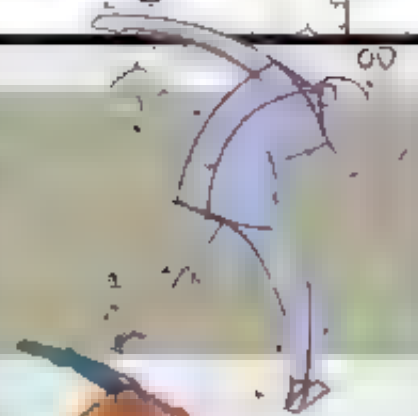
So, after these warnings and instructions, a delivery is made through the main air-ventilation system, an emergency fire-fighting machine being used to extinguish the fire. In the case of a fire, there is no need to take as much time as you need to remove the glass, make them an initiative as possible, and then to get back in order to make the fire extinguishers.



Drawing from imagination



Gesture

[illegible]

Construction

[illegible]

Contour

[illegible]

Notary

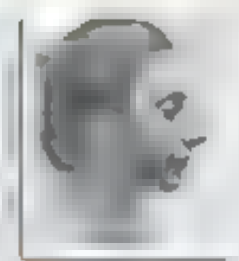
[illegible]

Gradation

[illegible]

Highlights

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.



Ron Lemen's anatomy

To move away from references, we need exercises to help understand the scene we want to capture. So a good exercise would be to take a photograph of a person in a pose that is not ideal for the camera. Then, using a camera, take a photograph of the person in a pose that is not ideal for the camera. Then, using a camera, take a photograph of the person in a pose that is not ideal for the camera.

To move away from references, we need exercises to understand the scene you want to capture

be kinder a living, breathing human. It is all an attempt at suspension of disbelief, to take the viewers away and convince them this moment is real. To do this, reference is only a part of the picture. The rest has to be felt - does it feel right when you look at it? The feeling is something deep inside that sits

your senses into believing what it sees is really happening. Reference was one of the masters of his, as were Leonardo, Michelangelo, Caravaggio and Norman Rockwell, among many others. These men improved their paintings while using living inspiration as the basis for their creations. This applies to both figures and to portraits, and have provided several of our type as examples. These are all from life, of course.



For the first time, the feeling is the key. It is not to be understood and drawing from the You will experience the individuality of your body. So, the next time you are in a pose for a picture, what you thought you saw, it is not what you saw. You are already doing a lot of work. But it is time between looking and capturing it so that it is as intended.

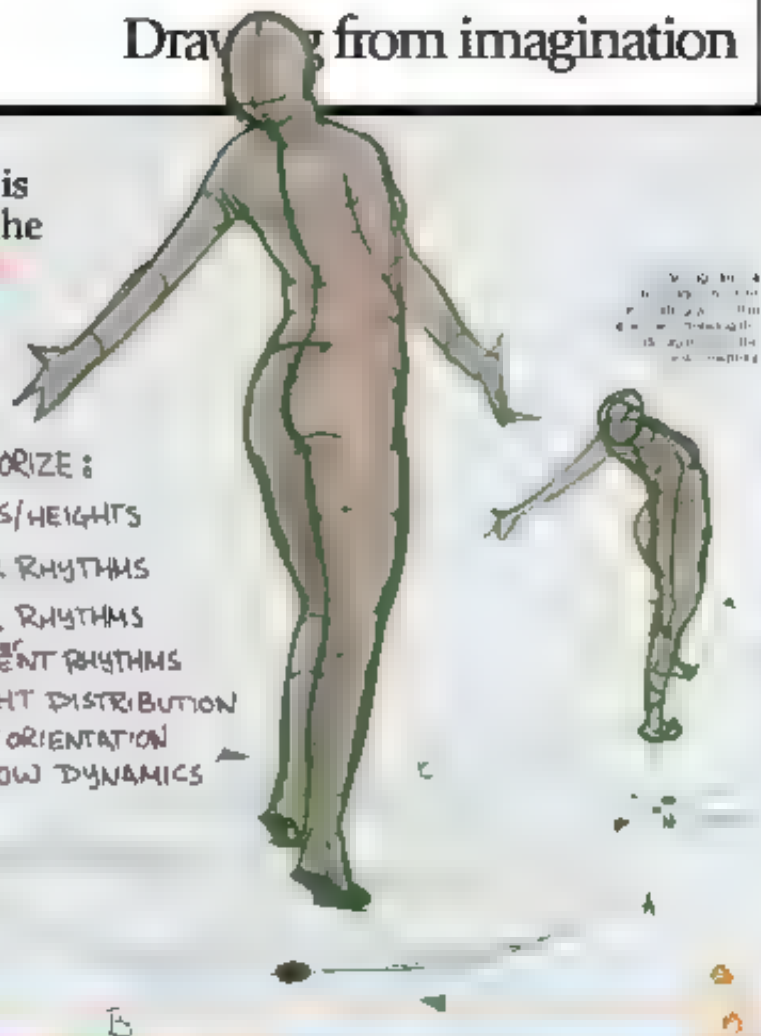
Now it is time to work with the open all of the body. The first time you draw, it will be a little bit of a struggle. But in the end, you will see the body as it is. What you can, you can and draw it. As a result, you will be able to draw the body as it is. This is the first time you will be able to draw the body as it is. This is the first time you will be able to draw the body as it is.

Now it is time to work with the open all of the body. The first time you draw, it will be a little bit of a struggle. But in the end, you will see the body as it is. What you can, you can and draw it. As a result, you will be able to draw the body as it is. This is the first time you will be able to draw the body as it is. This is the first time you will be able to draw the body as it is.



Drawing from imagination

👉 A good memory exercise is to sketch from life and flip the image, from what you see



MEMORIZE :

- WIDTHS/HEIGHTS
- MAJOR RHYTHMS
- MINOR RHYTHMS
- ACCENT RHYTHMS
- WEIGHT DISTRIBUTION
- FOOT ORIENTATION
- PILLOW DYNAMICS

A good memory exercise is to sketch from life and try to image from what you see. The reversed image is drawn by observation and corrected using a mirror. Any sketch done from memory that you can then compare with a reference is useful for correcting your judgments and sharpening your memory.

Another example that like to give to my students is the probability of a student being a member of the school basketball team.

4. **four quadrants and then draw a line**
 attaching both tails and another line
 attaching what they look like now.
 Redraw the circle and mark you position
 on it, front and center, and redraw the
 triangle with position of the eye with
 regards to your new position. This will
 be the information needed from where
 you first attacked.

Now starting with a firm and loose

Compare a sketch done from memory with the initial reference to help correct your judgment.

revenue needed to cover the gap between the amount of revenue that the state can collect and the amount of revenue that the state needs to cover the cost of the program. The amount of revenue that the state can collect is determined by the amount of revenue that the state can collect from the state's tax base. The amount of revenue that the state needs to cover the cost of the program is determined by the amount of revenue that the state needs to cover the cost of the program.

When you make a second mark in a different place on the circle - the way we did - you still have your original drawing, but the original position will now be used as the circle's reference point.

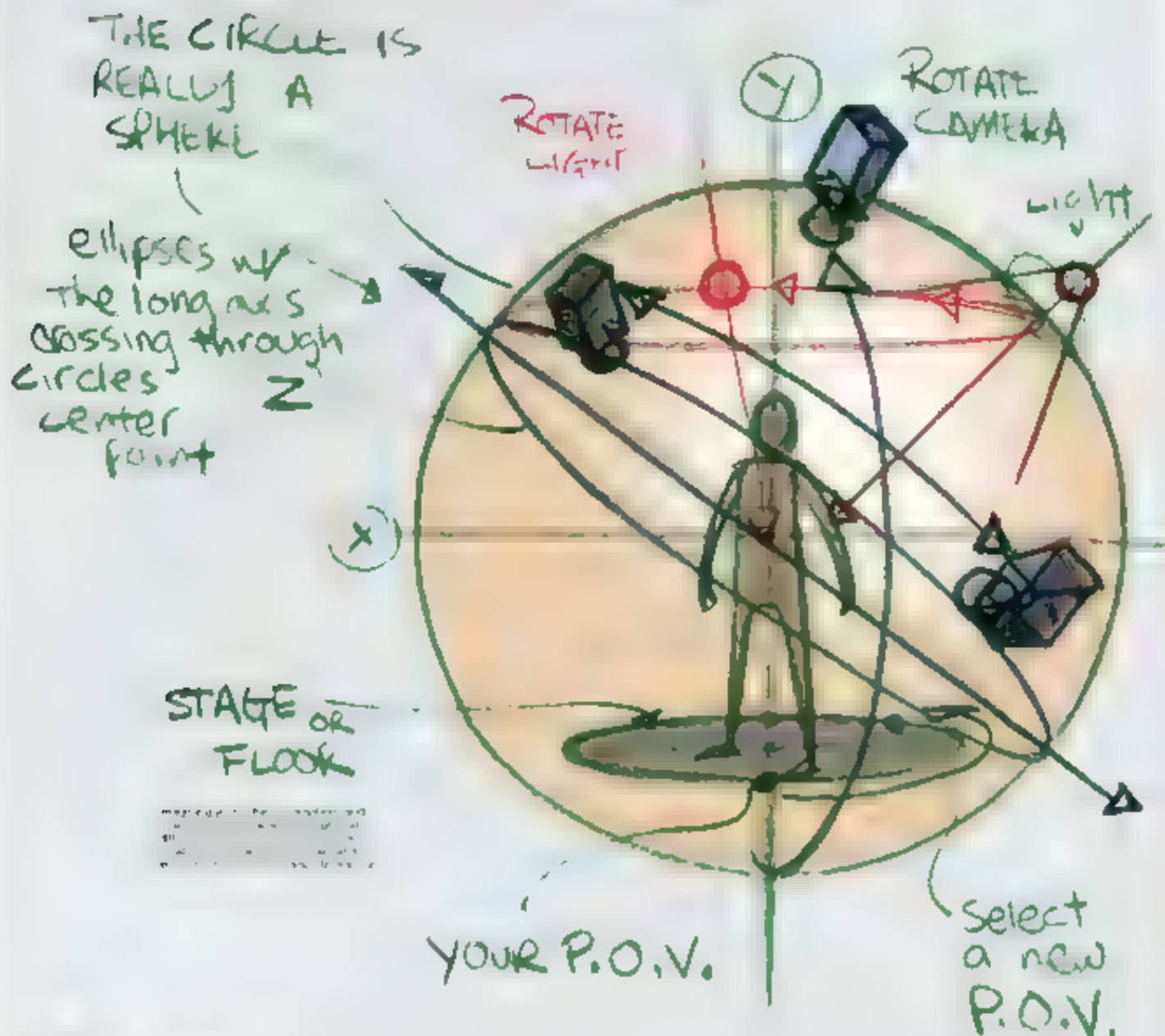
Figure 1 illustrates the following steps of the proposed algorithm for generating a new design. First, the user defines the initial and final design points. Then, they make a first jump and generate a new point from this new position, and then compare the new drawing with the

original one. Do they feel like they both
looking in the same 90-degree view is
the balance, yes. Is the weighing
more for the other, correct in
action, or did you reverse them?



Ron Lemen's anatomy

🔥 Draw an imaginary sphere around the subject, and just as with our pivot/rotation diagrams, you will use the model as the pivot 🍷

[illegible]

Drawing from imagination

But just because you will be awarded a
house if it fits your requirements, you
can't wish this to happen every day.

[illegible]

disappeared in an ancient rite: that would obliterate history itself. It tells regarding the current and their distance to each other, the great Renaissance prince observed as the events unfolded: it is difficult to wonder that we have not yet then found any of these more important details such as the impact of failure upon us and their consequences in relation to other elements would be carefully

The figure abstraction is a tipping point for your understanding of his great work. It ties together the mathematics with the

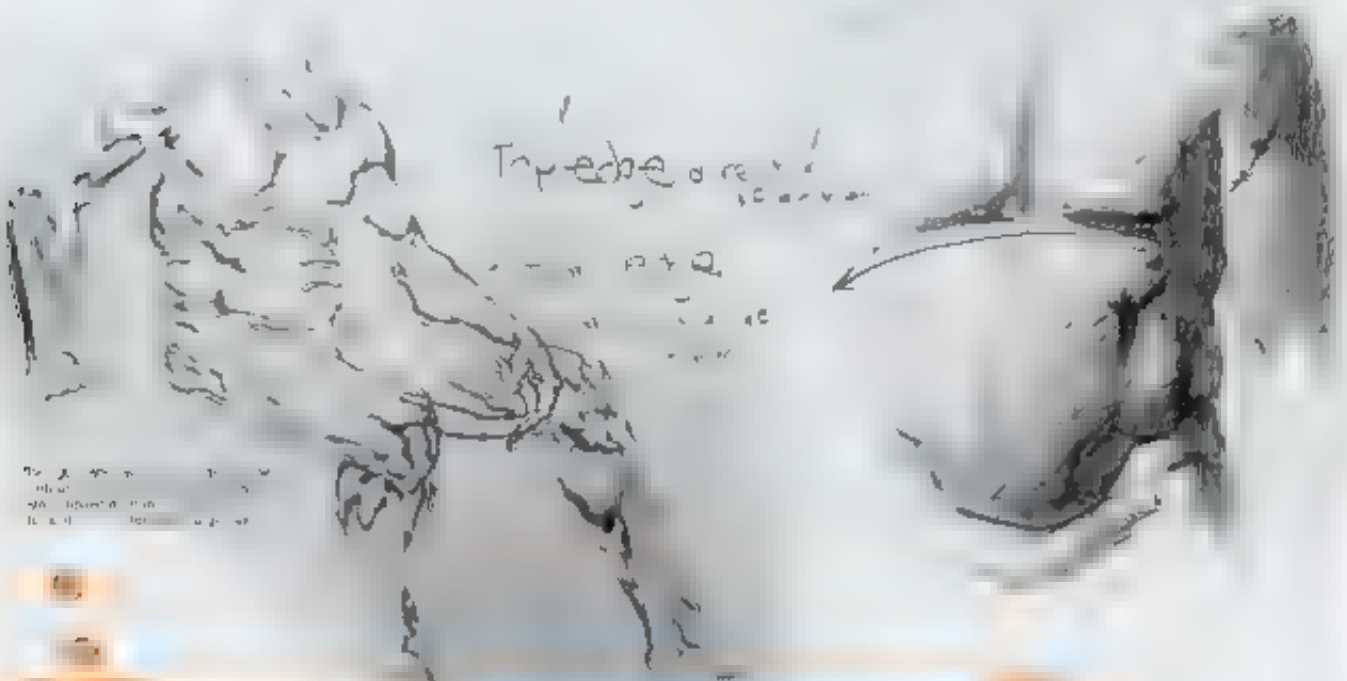
the interplay from shadow patterns to anatomical relationships and back and forth between all of these elements.

The more you engage in this practice

Our canvas is a sacred square, designed in a ratio with ideal divisions built into it.

The little hand with you is everywhere,
everywhere. It is like a magical mirror,
which in another name for the gridding
through of painting.

→ Shadows →



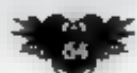
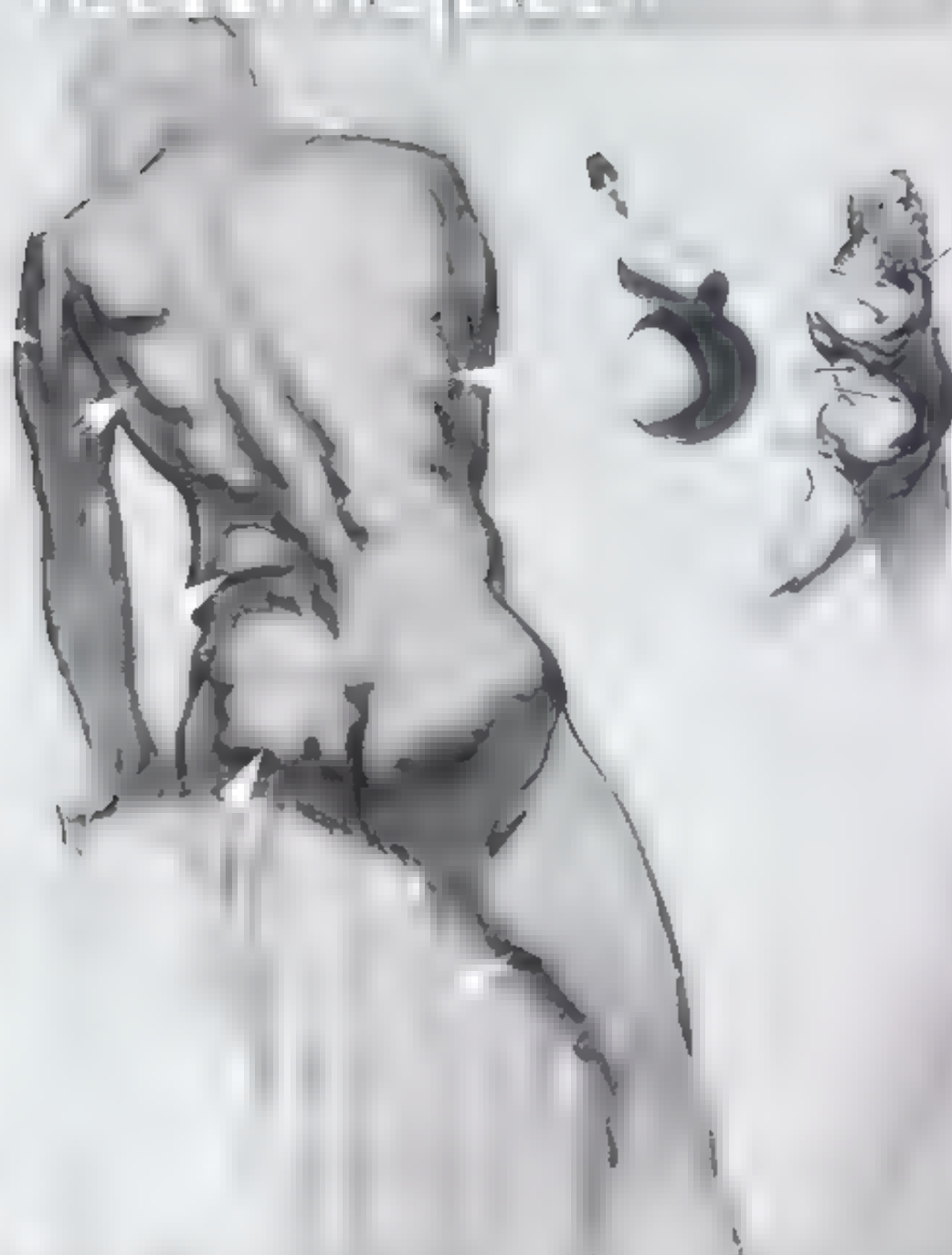
My interaction with this situation has given me a little insight into the importance of dealing with the person it would affect. I would like to say that I was not able to deal with it. I only wanted to get it off the almost forced to really mean something. I leave you with this because I want you to think harder about the pictures you make and what they are really saying to you. There is often a lot of food and then there is

The fact is that making pictures is not easy. It is a science, and it requires a lot of learning and practise

the chance to test them out, show them against the walls, stamp on them, and prove them right or wrong. The list is that making bull or cow show is a science and it results a lot of learning and

practice. It is part sport, part philosophy that the rules you are under of what goes into your craft, the more you'll push yourself and the better you work with the little details.

FIGURE DRAWING TECHNIQUES



ARTS & CRAFTS PRESENTS ANATOMY



Creating the feeling of light and shade, and doing it well, can have a profound effect on the viewer

Chris Legaspi, page 70

Chris Legaspi



Learn how to add the sense of weight to your figure sketches. View on page 66

Workshops

Improve your figure drawing



66 Drawing gesture and motion

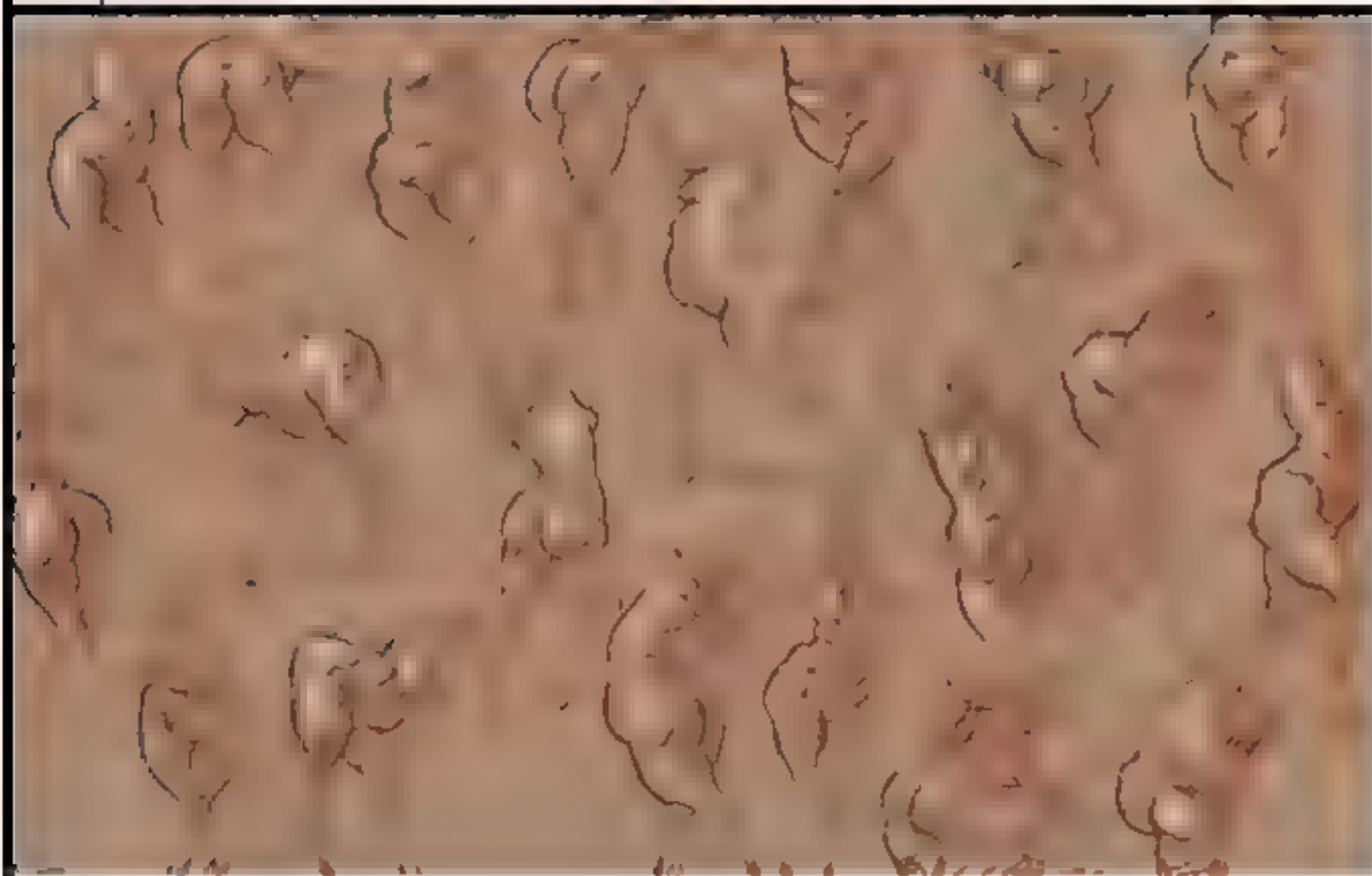
Discover the techniques to draw dynamic figures in motion.



70 Light and form sketching

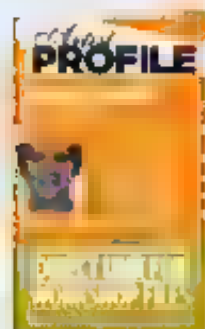
Learn to render your figure drawings with realistic light and shade.





DRAWING GESTURE AND MOTION

Excellent figure drawing is a vital skill for any artist. **Chris Legaspi** shares some techniques and tips for creating powerful and dynamic figures.



Capture can be defined as the human action, instant, a life-like, but frozen, in time of the figure or the world. Gesture is the action of the body. So, all the figure drawing is the gesture. The question is: how to capture the gesture?

In figure drawing, gesture is the most important. It is the soul of the drawing. Because of this, we must give priority to the gesture. If we learn to draw figures to be alive,

gesture is not only the first concept in idea for a figure in figure drawing, but also the first action for someone who will draw a figure in his or her mind. The question is: how to capture the gesture?

In this workshop, I will share some simple and elegant sketches for understanding and mastering the critical first steps in figure drawing. These will not only add movement and life to your figures but will also bring your drawings to life. Let's get started!



Drawing gesture and motion

Use the camera like a few moments to simply observe—observe the form and action. Note the position of the spine, the direction of the model's gaze, the distal position of weight, and the direction the limbs are pointing in. Some poses will be about to start a change or the last gesture is just yourself as "What is the model doing?" Learning how to see properly is key to embarking on the complexities of figure drawing.



Landmarks are key points on the body that are to maintain, continue or locate the key points in motion. Some of the key landmarks are: the pit of the neck, the points of the shoulder bones, the bottom of the ribcage, the iliac crest (points of hip bone), the bottom of the crotch, the kneecaps, ankles and big toes, the seventh cervical vertebrae (upper back), the scapular (shoulder blades) and the sacrum (often seen from behind as an "X" shape).

The Kelly Method breaks down figure drawing into lines, gesture and form, and is a systematic way to gain a direction of the main forms and express the action of the figure. To draw the action of the pose, first locate the lung axis. The lung axis, or action line, is the longest uninterrupted line that runs either through or just in front of the edge of the figure. It is the line that runs from the top of the head down as long and fluid as possible, as if from over the shoulder, has a long axis.

Rhythms are the natural flow of anatomy down through the body. For example, a line drops from the pit of the neck to the crotch is the centerline rhythm. There are also rhythms that run from the neck to the hip, like knowing how to look at a key, understanding the rhythm of a gesture, as in figure drawing, rhythm emphasizes the posture and lengthen the action line, which adds sense of movement and believability.

Figure drawing techniques

[illegible]

Exaggerate the areas that bulge out when resting on a ground plane

penicillate into more or less
upper 4-10-12-14-16-18-20-22-24-26-28-30-32-34-36-38-40-42-44-46-48-50-52-54-56-58-60-62-64-66-68-70-72-74-76-78-80-82-84-86-88-90-92-94-96-98-100-102-104-106-108-110-112-114-116-118-120-122-124-126-128-130-132-134-136-138-140-142-144-146-148-150-152-154-156-158-160-162-164-166-168-170-172-174-176-178-180-182-184-186-188-190-192-194-196-198-200-202-204-206-208-210-212-214-216-218-220-222-224-226-228-230-232-234-236-238-240-242-244-246-248-250-252-254-256-258-260-262-264-266-268-270-272-274-276-278-280-282-284-286-288-290-292-294-296-298-300-302-304-306-308-310-312-314-316-318-320-322-324-326-328-330-332-334-336-338-340-342-344-346-348-350-352-354-356-358-360-362-364-366-368-370-372-374-376-378-380-382-384-386-388-390-392-394-396-398-400-402-404-406-408-410-412-414-416-418-420-422-424-426-428-430-432-434-436-438-440-442-444-446-448-450-452-454-456-458-460-462-464-466-468-470-472-474-476-478-480-482-484-486-488-490-492-494-496-498-500-502-504-506-508-510-512-514-516-518-520-522-524-526-528-530-532-534-536-538-540-542-544-546-548-550-552-554-556-558-560-562-564-566-568-570-572-574-576-578-580-582-584-586-588-590-592-594-596-598-600-602-604-606-608-610-612-614-616-618-620-622-624-626-628-630-632-634-636-638-640-642-644-646-648-650-652-654-656-658-660-662-664-666-668-670-672-674-676-678-680-682-684-686-688-690-692-694-696-698-700-702-704-706-708-710-712-714-716-718-720-722-724-726-728-730-732-734-736-738-740-742-744-746-748-750-752-754-756-758-760-762-764-766-768-770-772-774-776-778-780-782-784-786-788-790-792-794-796-798-800-802-804-806-808-810-812-814-816-818-820-822-824-826-828-830-832-834-836-838-840-842-844-846-848-850-852-854-856-858-860-862-864-866-868-870-872-874-876-878-880-882-884-886-888-890-892-894-896-898-900-902-904-906-908-910-912-914-916-918-920-922-924-926-928-930-932-934-936-938-940-942-944-946-948-950-952-954-956-958-960-962-964-966-968-970-972-974-976-978-980-982-984-986-988-990-992-994-996-998-1000-1002-1004-1006-1008-1010-1012-1014-1016-1018-1020-1022-1024-1026-1028-1030-1032-1034-1036-1038-1040-1042-1044-1046-1048-1050-1052-1054-1056-1058-1060-1062-1064-1066-1068-1070-1072-1074-1076-1078-1080-1082-1084-1086-1088-1090-1092-1094-1096-1098-1100-1102-1104-1106-1108-1110-1112-1114-1116-1118-1120-1122-1124-1126-1128-1130-1132-1134-1136-1138-1140-1142-1144-1146-1148-1150-1152-1154-1156-1158-1160-1162-1164-1166-1168-1170-1172-1174-1176-1178-1180-1182-1184-1186-1188-1190-1192-1194-1196-1198-1200-1202-1204-1206-1208-1210-1212-1214-1216-1218-1220-1222-1224-1226-1228-1230-1232-1234-1236-1238-1240-1242-1244-1246-1248-1250-1252-1254-1256-1258-1260-1262-1264-1266-1268-1270-1272-1274-1276-1278-1280-1282-1284-1286-1288-1290-1292-1294-1296-1298-1300-1302-1304-1306-1308-1310-1312-1314-1316-1318-1320-1322-1324-1326-1328-1330-1332-1334-1336-1338-1340-1342-1344-1346-1348-1350-1352-1354-1356-1358-1360-1362-1364-1366-1368-1370-1372-1374-1376-1378-1380-1382-1384-1386-1388-1390-1392-1394-1396-1398-1400-1402-1404-1406-1408-1410-1412-1414-1416-1418-1420-1422-1424-1426-1428-1430-1432-1434-1436-1438-1440-1442-1444-1446-1448-1450-1452-1454-1456-1458-1460-1462-1464-1466-1468-1470-1472-1474-1476-1478-1480-1482-1484-1486-1488-1490-1492-1494-1496-1498-1500-1502-1504-1506-1508-1510-1512-1514-1516-1518-1520-1522-1524-1526-1528-1530-1532-1534-1536-1538-1540-1542-1544-1546-1548-1550-1552-1554-1556-1558-1560-1562-1564-1566-1568-1570-1572-1574-1576-1578-1580-1582-1584-1586-1588-1590-1592-1594-1596-1598-1600-1602-1604-1606-1608-1610-1612-1614-1616-1618-1620-1622-1624-1626-1628-1630-1632-1634-1636-1638-1640-1642-1644-1646-1648-1650-1652-1654-1656-1658-1660-1662-1664-1666-1668-1670-1672-1674-1676-1678-1680-1682-1684-1686-1688-1690-1692-1694-1696-1698-1700-1702-1704-1706-1708-1710-1712-1714-1716-1718-1720-1722-1724-1726-1728-1730-1732-1734-1736-1738-1740-1742-1744-1746-1748-1750-1752-1754-1756-1758-1760-1762-1764-1766-1768-1770-1772-1774-1776-1778-1780-1782-1784-1786-1788-1790-1792-1794-1796-1798-1800-1802-1804-1806-1808-1810-1812-1814-1816-1818-1820-1822-1824-1826-1828-1830-1832-1834-1836-1838-1840-1842-1844-1846-1848-1850-1852-1854-1856-

To add a page to the report and generate the report, click the **Generate** button in the top right corner of the report. The report will be generated and the new page will be added to the report. The report will be generated and the new page will be added to the report.

The first is important to consider here since it is the largest source of the firm's profits. If the firm's marginal revenue is less than its marginal cost, then the firm should shut down. If the firm's marginal revenue is greater than its marginal cost, then the firm should produce. The firm's marginal revenue is the additional revenue that the firm receives from selling one more unit of output. The firm's marginal cost is the additional cost that the firm incurs from producing one more unit of output. The firm's profit is the difference between its total revenue and its total cost. The firm's profit is maximized when its marginal revenue is equal to its marginal cost.

Drawing gesture and motion

Contrapposto is an Italian word that means opposite or counterpose. It is called when bodyweight is shifted unevenly, which causes the angle of the hips to oppose or 'counter' the angle of the shoulders. I use contrapposto to add a dynamic tension or a relaxed, realistic feeling. Also use contrapposto as a tool to locate either the angle of the hips or the shoulders when one or the other is hidden from view.

Use silhouettes to design the big shapes that emphasise the pose's action

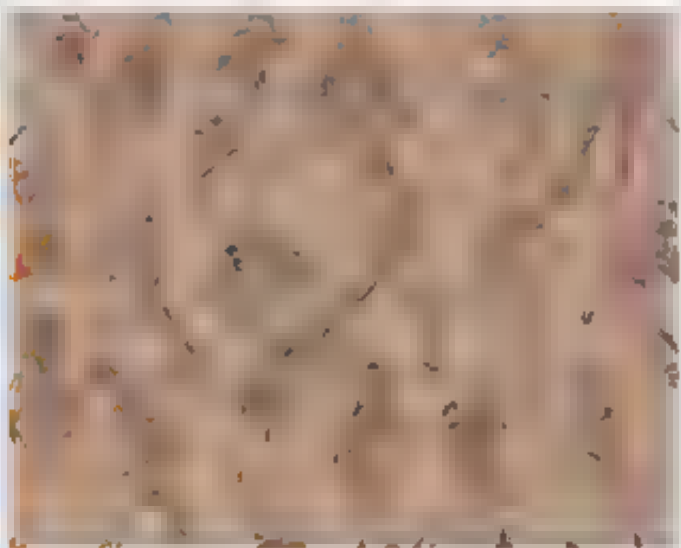


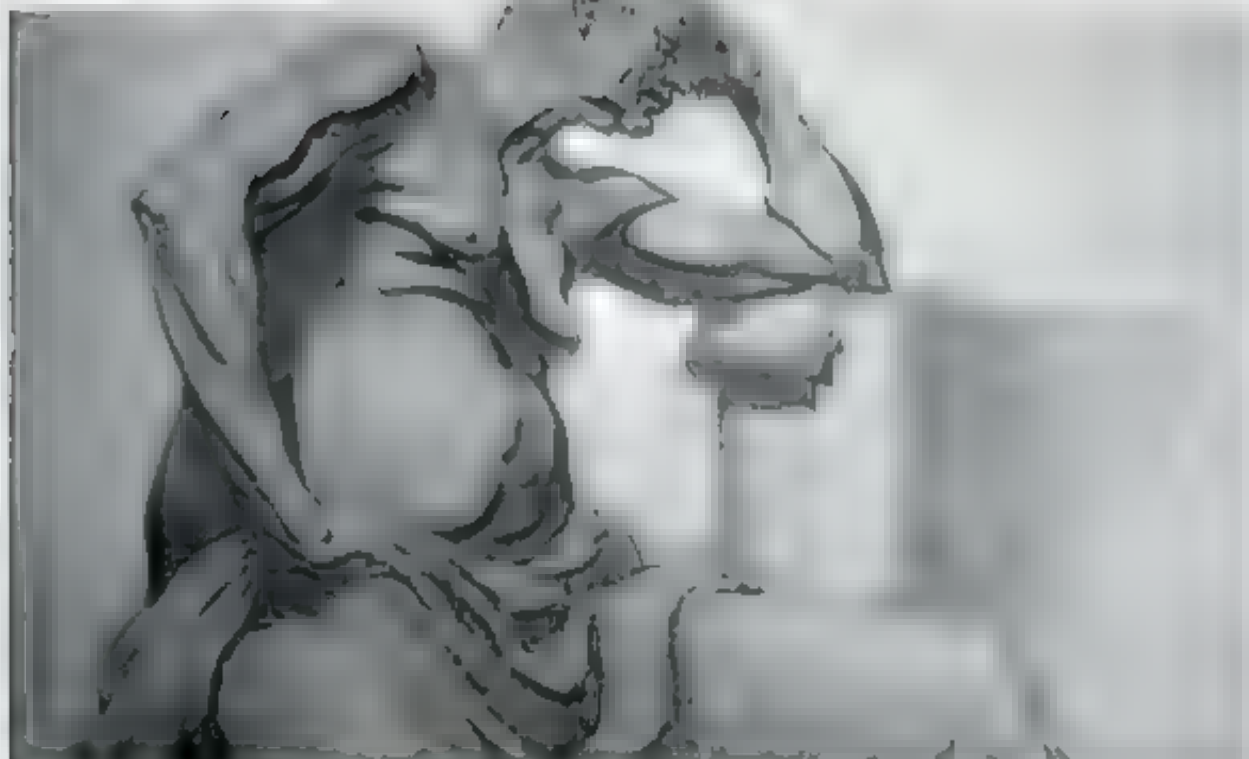
Silhouette is the outer edge of the figure or form. It is the visual space that a figure takes up in a picture plane. I use silhouette to design big shapes that emphasise the action of the pose. For example, a triangular shape can add stability, weight or a powerful upward thrust. I also use silhouette to give the viewer an instant read as to what the figure is doing.

There are many ways to draw gestures and figures. I was trained in and use the Reilly Method, which uses a lot of anatomical information about shapes to design and construct the figure. Some artists like spagetti-spaghetti lines. Some artists like to use cones. There is no right or wrong way to draw the human body. I've used all the methods and found what works best for you and the pose.

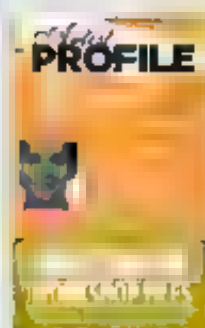
The Reilly Method suggests starting with known principles, such as where the head is in relation to the rest of the body, about 1/3 of the way up the torso with the hips and feet. But also try to create every part or detail back to the head. I connect everything from the hips and feet to the fingers and toes. Since thought precedes action, this is a great tool for adding an extra layer of life and believability. Take your whole concept to measure and design simpler, bolder shapes.

PRO TIPS





LIGHT AND FORM SKETCHING



Creating the illusion of light, shade and form is a powerful tool **Chris Legaspi** shares some strategies for creating beautiful and believable lighting

Light is how we see form, and how we see the world around us. Light is the absence of light. Where light and shadow meet is where the human mind interprets a form. It goes into phenomenal new realms deeply in the human mind, creating the feeling of light and shade, and doing it well, can have profound effect on the viewer.

It is the natural world the effect of light and shadow in a very real, three-dimensional phenomenon. An artist can only create the illusion of light and shadow because of the limitations of our

medium and materials. This is especially so when we are drawing with charcoal or watercolor.

Because light is such a pervasive and important aspect of the world, and in figure drawing, we'll first attempt to show how light and shadow work together. Then, some strategies that can be applied to your drawing to create the illusion of light and shadow.

These principles and strategies will help to make your forms and figures feel more three-dimensional, and add a layer of believability to your work.

Figure drawing techniques

Placed at a 90-degree angle to the light source, the surface reflects the light equally in all directions. This is called **diffuse reflection**. The degree to which the surface reflects the light depends on the degree to which the surface is polished. In simpler terms, a highly polished surface reflects light in a more directional manner.

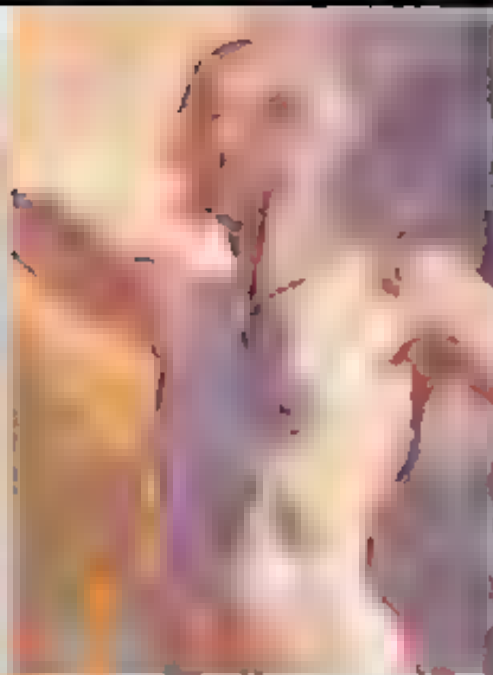


Figure 1.1: The figure is shown in a room with light coming from the left and right.

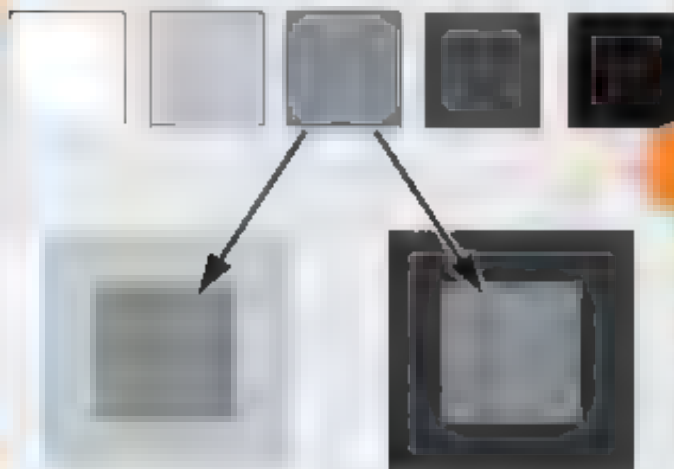
Just as the figure has a clearly defined shape or silhouette, light and shadow patterns also have their own shapes. The light and shadow shapes, and their relationships to each other, give the viewer a way to quickly identify form. In fact, I like to use shadow shapes as a design element. As we'll see later in this workshop, shadow shapes can help to define form and even add gesture and movement.

Value refers to how light or dark something is, and is often measured on a scale numbered from 0 to 10. In this scale, the number 0 represents either pure white or black, and the number 10 represents the reverse of the pure white or black.

Black or white? In between these two there is an infinite range of values, especially when observing nature. But because of our limitations of perception, it is not possible to have an infinite range of values as nature does.

In between pure black and pure white there is an infinite range of values.

PRO SECRETS



Now you can see why the value scale is so important. It's a way to measure the light and dark of a color. For example, if you have a color that is a mix of white and black, you can use the value scale to determine how much white and how much black is in the color. Knowing what values to use and when to use them can make a big difference in the quality of your work.



As lighting the value hit high and low value hit shadows is the first color. High the light value, the more the white of the object is the color is the light sharp and a little bit more in the color of the object's shape. As lighting things is with two values makes a lot of power for the color in the color of the object. It is important to remember power even when lighting the color. The color is to stay within the established value range.

Edge describes how quickly the planes of a form turn away from the light



Some of the planes of a form are shown in the drawing above.

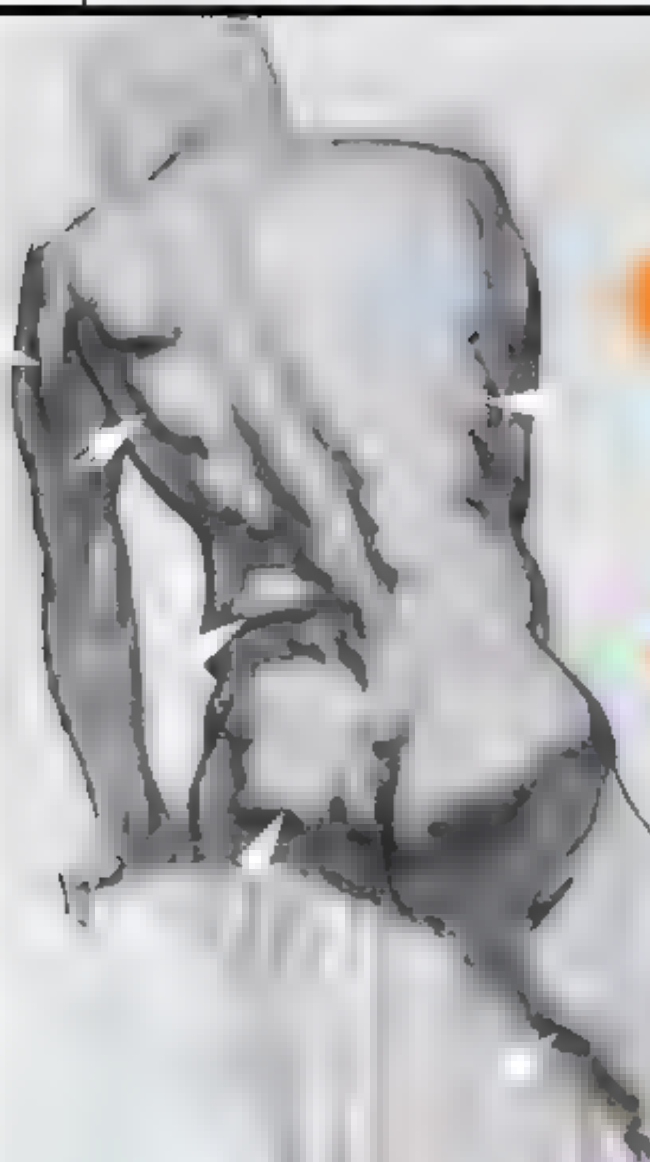
Edge describes how quickly the planes of a form turn away from the light and is defined as the range from soft to firm or hard. The human form has multiple edges, especially in the joints. An object's edge measures the intensity of the light and also, after the point of the edge, in the same way that it is measured. It is the same way that it is measured. It is the same way that it is measured. It is the same way that it is measured.

Soft edges, also, firm edges, indicate a slow, gradual movement away from the light. In the drawing, the human form can be described perfectly with soft edges. For example, like in the soft edges on a round, fleshy part of the body like the buttocks, the firm edges of the bones of the body like the skull. Soft edges can also be used to show an area to create the illusion of atmosphere and depth.

Hard edges, also, known as sharp or sharp edges, indicate a rapid plane change. For example, the corner of a box or cube can be described with a straight, hard edge. With the exception of the sharp edges, the sharp edges generally don't have a sharp edge. The sharp edges generally don't have a sharp edge. The sharp edges generally don't have a sharp edge. The sharp edges generally don't have a sharp edge.



Figure drawing techniques

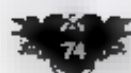


1. Handwritten is written in cursive by the writer
 2. Printed is written in block letters by the writer
 3. Typewritten is written in block letters by a typewriter
 4. Machine is written in block letters by a machine
 5. Computer is written in block letters by a computer
 6. Handwritten is written in cursive by the writer
 7. Printed is written in block letters by the writer
 8. Typewritten is written in block letters by a typewriter
 9. Machine is written in block letters by a machine
 10. Computer is written in block letters by a computer

I use firm edges mostly for core shadows, especially when they fall on harder surfaces like bone or muscle.



We have light strikes as where a large number of times in
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Light and form



Reflected light, or 'bounced light' is created when light bounces off nearby surfaces and highlights the shadow. The bounced light appears relatively bright compared with the shadow, a common mistake is to make it brighter than it is which kills the illusion of light, shadow and form. I always use caution with bounced light - remember to keep it at the value structure. When in doubt, keep it dark or leave it out.

The mid shadow lies at the border or intersection of high and shadow value - like the core tends to be much darker than the shadow because it is but softened by reflected light. I often begin the core with a firm edge and then soften as needed when introducing or rounding. Describing a volume can be simply darkening the core or quickly hide the reflected light and heighten the feeling of a three-dimensional form.

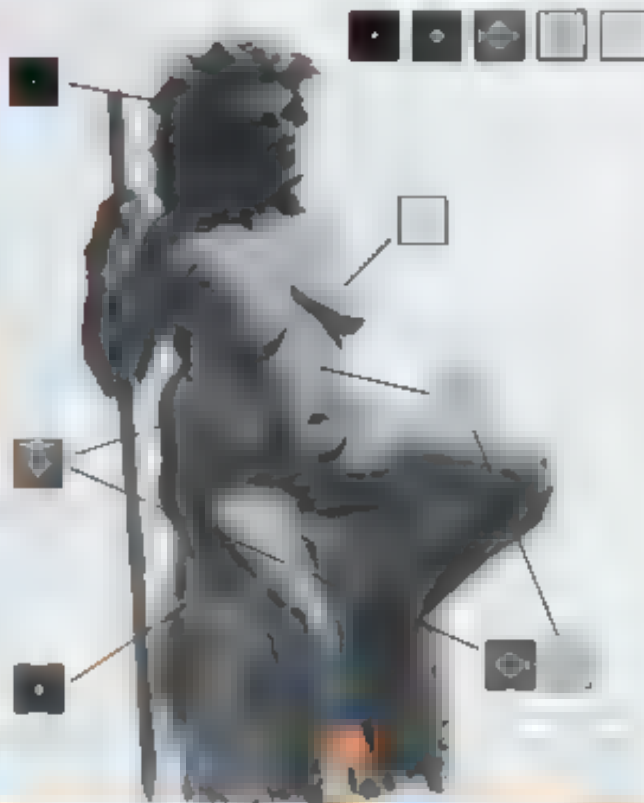


A cast shadow is created when a form completely blocks direct light, which projects or casts a silhouette of shadow. As a general rule, hard, crisp edges are best for indicating cast shadows. The only exceptions are when light is diffused or is further away. I like to use cast shadow as a design element. For example, I can intensify the shadow cast by an arm over the torso to heighten the feeling of form and structure.



Halftones lie between the value of the form in direct light and the value of the shadow, and indicate a light-facing plane that is slightly curved away from the light. It is within the values of the light, but a dark light. Because the difference between halftones and light values are so subtle, it takes a lot of skill, practice and good observation to render them well.

Highlights occur when surfaces receive the most light from the light source. As cast shadows indicate plane changes, so do highlights. If you get lost on the light side of a figure, look for the highlights to help locate hidden anatomy or plane changes. Highlights can also move in relation to the viewer's eye, so I always use caution and care when placing them.

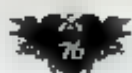


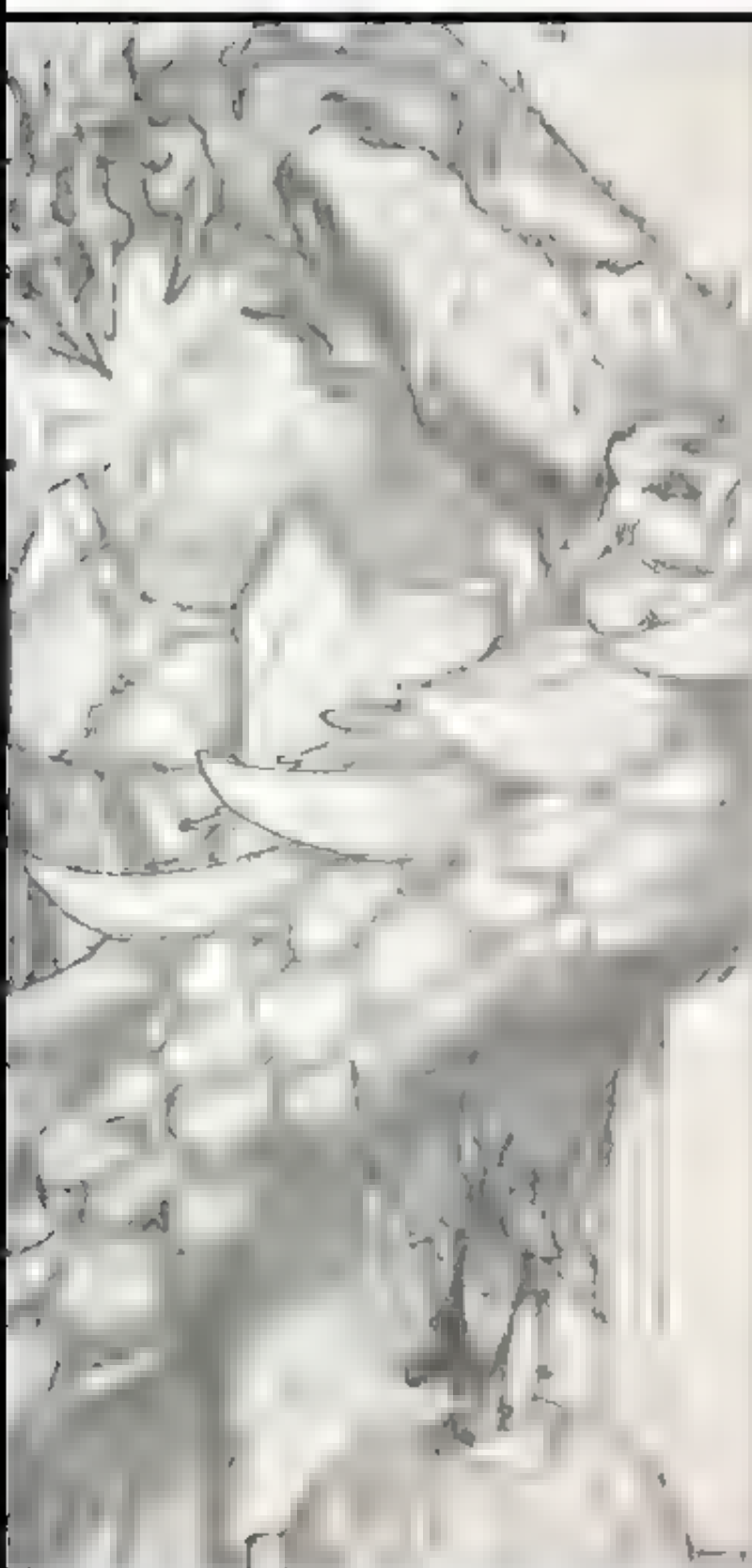
Cute drawing skills



Drawing skills are at the heart of good illustration. Without them, your final illustration will be weak

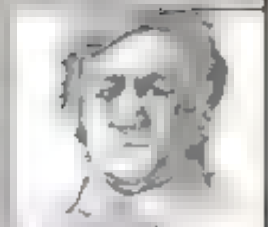
Justin Gerard, page 82





Justin Gerard

He is the author of the book *The Art of Drawing: In Theory*, which is available in paperback for £12.99. He is also the author of the book *The Art of Drawing: In Practice*, which is available in paperback for £12.99. He is also the author of the book *The Art of Drawing: In Practice*, which is available in paperback for £12.99.



Discover Justin's methods for improving your drawing skills. Turn to page 66

Workshops

Put drawing theory into practice



78 The art of drawing: in theory

Discover the theory behind perfect drawing from life and imagination.



82 The art of drawing: in practice

Put Justin's ideas to the test as he shows how to use drawing theory.

THE ART OF DRAWING THE THEORY

Neglect your traditional drawing skills at your peril! Master artist reveals how they can improve your art

PROFILE

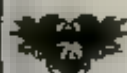
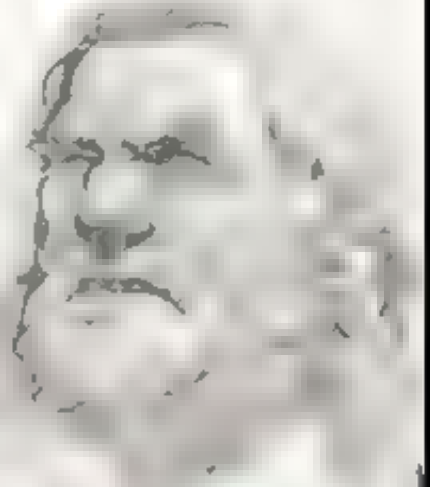


There are two sides to art: the emotional and the technical. They are both equally important, but here we concentrate ourselves with the technical aspect of art, which is objective and can be taught with precision to almost anyone. The emotional aspect is less teachable and better left to be discovered by the artist rather than taught.

Drawing is the fundamental core of good illustration. Without competent drawing, an illustrator may have a lot of beautiful figures, in the development of the particular approach to illustration. We found the following two books to be of immense value: Bridgeman's Life Drawing by George H. Bridgeman and Drawing for Artists by Charles Bargue and Jean-Louis Gosselin.

WHAT SHOULD I DRAW?

What to draw will be determined mostly by what each artist is interested in, but regardless of what we draw, there are some things that every artist should be extremely familiar with drawing. The most important thing to know how to draw is the human form, and specifically the hands and feet. The study of these elements is extremely important if you are planning on illustrating anything with animals. You're doing an enormous amount of work if you don't know how to draw a hand or a foot.



Building a visual vocabulary

When you're building a visual vocabulary, it's important to have a good understanding of the basic principles of anatomy. This is because the human body is a complex system of bones, muscles, and organs, and understanding how they work together is essential for creating realistic drawings. One of the best ways to build a visual vocabulary is by studying the work of other artists, particularly those who have mastered the art of drawing the human form. This will give you a sense of the range of possibilities and help you to develop your own style.

The importance of human faces

Human faces are one of the most important elements of any artwork, and they are also one of the most difficult to draw. This is because the face is a complex structure, with many different features that need to be carefully rendered. One of the key things to remember when drawing a face is to pay attention to the proportions. The eyes, nose, mouth, and chin should all be in the right places, and the overall shape of the face should be realistic. Another important thing to remember is to pay attention to the expression. The face should tell a story, and the artist should be able to convey the emotions of the subject through their drawing.

Knowing how to draw faces properly is paramount among the tools every artist needs

Mastering the human form

Mastering the human form is a goal that every artist should strive for. This is because the human body is the most complex and beautiful of all forms, and it is also the most common subject matter in art. One of the best ways to master the human form is by studying the work of other artists, particularly those who have mastered the art of drawing the human figure. This will give you a sense of the range of possibilities and help you to develop your own style. Another important thing to remember is to pay attention to the proportions. The head, torso, and limbs should all be in the right places, and the overall shape of the body should be realistic.

The importance of animal forms

Animal forms are another important element of any artwork, and they are also one of the most difficult to draw. This is because animals have a wide variety of shapes and sizes, and they also have many different features that need to be carefully rendered. One of the key things to remember when drawing an animal is to pay attention to the proportions. The head, torso, and limbs should all be in the right places, and the overall shape of the animal should be realistic. Another important thing to remember is to pay attention to the expression. The animal should tell a story, and the artist should be able to convey the emotions of the subject through their drawing.



Core drawing skills



Committing to memory

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HOW DO I DRAW?

The same single copy was used to determine how many copies of the template have been needed for the full length product to be able to distinguish between the two methods. These methods are similar, but it is possible to distinguish and all two methods in the literature and a few libraries are seen to measure the number of copies of the template.



💡 When drawing from life, try to remain true to what you're actually seeing 💡



Draw what you see in front of you

[illegible]

Why not just trace photographs?

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and the role of the auditor in ensuring the integrity of the financial statements.

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Knowing when to stop rendering

It's a common mistake to keep rendering a drawing until it's perfect. In reality, a drawing is never perfect. The key is to know when to stop. If you keep rendering, you'll lose the initial energy and spontaneity of the drawing. It's better to stop when the drawing is good enough and move on to the next step.

Refine an image from a previous study

When you're refining a drawing, it's important to focus on the areas that need the most improvement. Don't try to fix everything at once. Instead, work on one area at a time, such as the shading or the proportions. This will help you to make more targeted improvements and avoid getting overwhelmed by the task.

Rendering details

The sharpest details in your drawing should be reserved for the focal areas, such as the eyes or hands. This will help to draw the viewer's attention to the most important parts of the drawing and create a sense of depth and focus.

Simplifying shapes

When you're simplifying shapes, it's important to focus on the overall form and structure of the drawing. Don't get bogged down by the details. Instead, use simple shapes to define the basic structure of the drawing. This will help you to create a more cohesive and balanced composition.

Use shadows to your advantage

Shadows are a powerful tool for creating depth and focus in a drawing. They can help to define the form and structure of the drawing and create a sense of volume and mass. Use shadows to highlight the most important parts of the drawing and create a sense of depth and focus.

THE ART OF DRAWING IN PRACTICE

reveals how drawing skills can be used on a practical basis, in the concluding part of his workshop series

PROFILE



...one that we've discussed the theory of drawing in nature. We talk about the picture of things. How does

drawing work in the mind of a real life illustration job?

Picturing things as they are in good illustration. A chosen theme, your final illustration, your work. Drawing provides the structure, the framework of an illustration, and is the primary means by which your ideas will be communicated. It is the essence of a good illustration, an idea, and always returning it down to

something. It's beautiful, illuminating the mind, and weaknesses, and improving the impact of its strengths.

Picturing the idea

Before beginning your illustration, you have to know what it is you want to do. If you're working for a client, then that may already be taken care of. Yet often even if you have been given a brief, how you'll show the idea is still a mystery locked inside your head, and we must find a way to bring it out. What's the theme of the scene? Who or what are its inhabitants?

When it's time to draw, around the your imagination to find, explain the possibilities for the idea.

While looking at a picture represents the scientific half of art—the idea is part of the emotional half of art—the idea that's personal and even it's about about the taught scientific art. The technical aspects, thus we've discussed can be learned by anyone, given enough time and dedication. The ideas, though, are your own, and they grow out of every experience you have ever had. So think hard on them before you begin.



Diving for ideas

When you're stuck for ideas, it's often best to look at something completely different from what you're trying to create. In this case, I looked at a variety of different animals, from a lion to a rabbit, to get a sense of their overall form and movement. I then used these as a starting point for my own sketches.



Refine thumbnail

Once I have a rough idea of what I want to create, I'll refine the thumbnail. This involves adding more detail and definition to the sketch, while still maintaining the overall sense of movement and form. I'll use a variety of techniques, including cross-hatching and stippling, to create texture and depth.

First is often best

When I'm working on a new piece, I'll often start with a rough sketch of the overall composition. This helps me to establish the basic structure and layout of the piece. Once I have this in place, I'll then move on to refining the details and adding texture.

☛ The human mind isn't a printer that can spew out what it sees on the monitor ☛

Digital comp

Once I have a refined sketch, I'll move on to the digital composition. This involves using a variety of digital tools and techniques to create a final, polished piece. I'll use a combination of brushes, layers, and masks to create a sense of depth and texture. I'll also use a variety of color schemes and lighting effects to create a mood and atmosphere.

Sketching the details

When I'm working on a new piece, I'll often start with a rough sketch of the overall composition. This helps me to establish the basic structure and layout of the piece. Once I have this in place, I'll then move on to refining the details and adding texture.



Core drawing skills

Photo reference

When you're drawing a character or creature, it's often helpful to have a photo reference. This can be a photo of a real animal, a person, or even a piece of furniture. The photo reference can help you to get the proportions, colors, and textures of the subject. It can also help you to see the subject from different angles and in different poses. This is especially useful when you're drawing a creature that doesn't exist in the real world. By using a photo reference, you can make your drawing more realistic and believable.



A note about dragons

Dragons are a popular subject for artists, and there are many different ways to draw them. Some artists prefer to draw dragons with a more realistic, anatomical approach, while others prefer to draw them with a more fantastical, imaginative approach. The key is to find a style that works for you and your audience. When drawing a dragon, it's important to pay attention to the details of its scales, wings, and tail. These details can make a big difference in how realistic and believable your dragon appears.



Studies from reference and from life

When you're drawing a character or creature, it's often helpful to have a photo reference. This can be a photo of a real animal, a person, or even a piece of furniture. The photo reference can help you to get the proportions, colors, and textures of the subject. It can also help you to see the subject from different angles and in different poses. This is especially useful when you're drawing a creature that doesn't exist in the real world. By using a photo reference, you can make your drawing more realistic and believable.



Photo reference is at its best when it's serving as an inspiration

Experimentation

When you're drawing a character or creature, it's often helpful to have a photo reference. This can be a photo of a real animal, a person, or even a piece of furniture. The photo reference can help you to get the proportions, colors, and textures of the subject. It can also help you to see the subject from different angles and in different poses. This is especially useful when you're drawing a creature that doesn't exist in the real world. By using a photo reference, you can make your drawing more realistic and believable.



Rough drawing

1. The first step is to draw a rough sketch of the animal's head and neck. This will help you to establish the basic shape and proportions of the animal.

2. Next, draw the animal's body and legs. Again, this is a rough sketch, so don't worry about fine details. Just get the general shape and proportions right.

3. Now, draw the animal's tail. This will help you to complete the basic outline of the animal.

4. Finally, draw the animal's facial features, such as its eyes, ears, and nose. This will help you to give the animal a more realistic appearance.

Drastic changes

1. The first step is to draw a rough sketch of the animal's head and neck. This will help you to establish the basic shape and proportions of the animal.

2. Next, draw the animal's body and legs. Again, this is a rough sketch, so don't worry about fine details. Just get the general shape and proportions right.

3. Now, draw the animal's tail. This will help you to complete the basic outline of the animal.

4. Finally, draw the animal's facial features, such as its eyes, ears, and nose. This will help you to give the animal a more realistic appearance.



Traditional to digital

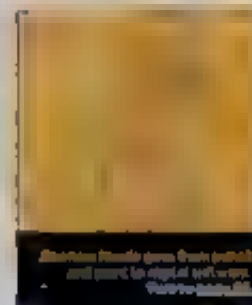
capturing traditional skills
creating new digital art



Wizards of the Coast Presents Anatomy

Nicole Cardiff

Artistic Director
Nicole Cardiff is the Artistic Director of the Seattle-based digital art studio, Cardiff Art Studio. She has worked on projects for the Seattle Seahawks, the University of Washington, and the Seattle Children's Hospital. She is also the author of the book, *Digital Art: A Step-by-Step Guide to Creating Digital Art*, published by No Starch Press.



Workshops

Find a new approach to your art



88 Mix traditional and digital art

Artist Dave Kendall shows how to move between art mediums.



94 Paint a faun using mixed media

Start a painting traditionally and finish it digitally with Justin Gerard



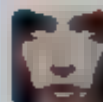
96 Convey the feel of natural media

Achieve the look of traditional painting in Photoshop and Painter



100 Learn the secret to painting skin

Achieve a flawless skin blend in Photoshop with Anne Pogoda



104 Artist Q&A

Our team of artists share their quick tips to mixing traditional and digital art skills in your work

MIX DIGITAL AND TRADITIONAL ART

Dave Kendall invites you to join him riding the tide of digital sitting on a raft of used paint tubes and brushes

PROFILE



Additional art is an exciting thing in the age of the digital camera. It means getting very handy with it and abandoning the underlies. This doesn't, however, mean the most liberating and enhancing thing for creating. Before starting a painting with traditional paints you must

know how the digital scheme is going to work. Digital can enable you to neglect this, which is not a happy place for your artistic development.

You'll no longer be floundering around in the Lost/Salvation swamp before you know it. Although I've worked digitally since I signed off my art with traditional

paints. For speed, artists work with acrylics but I will be using our Amazon Way. Available this for this article.

Setting up a professional digital studio is a serious set-up that thousands of pounds. To produce professional standard professional painting can be a considerably cheaper affair.

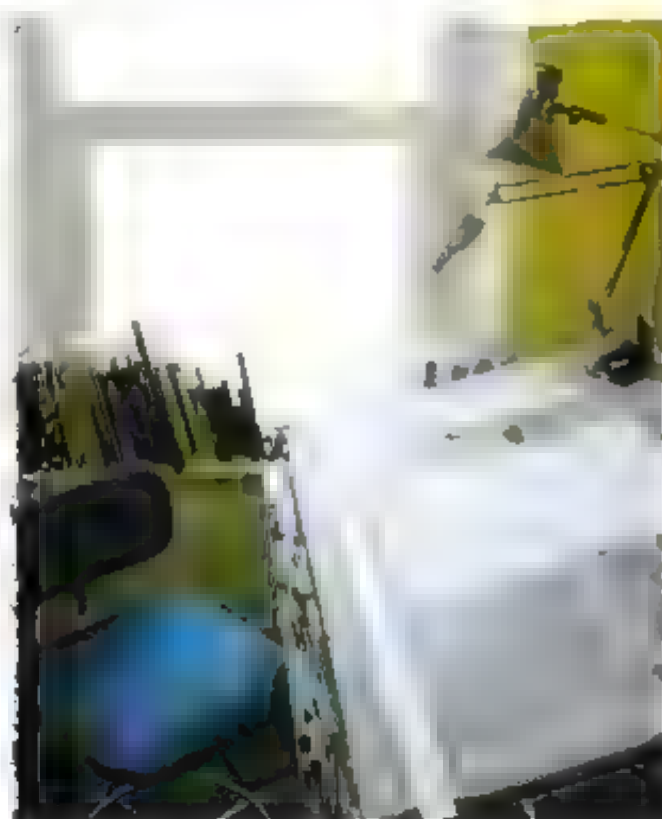
Part One: Getting ready

1. COMFORTABLE SPACE

It's a good idea to have a comfortable space to work in. This can be a room or a part of a room. It should be a space where you can work comfortably and where you can store your materials. It should be a space where you can work comfortably and where you can store your materials.

2. PAINTING PLACE

It's a good idea to have a painting place. This can be a table or a desk. It should be a place where you can work comfortably and where you can store your materials. It should be a place where you can work comfortably and where you can store your materials.



Mix digital and traditional

TOOLS OF THE TRADE

Wooden and mechanical
Stander and Petriol

Stander is really useful for
removing graphics from most surfaces

I use the Faber-Castell art pens
for fine and wash

Reynolds, Winkler
& Newton, and Molodtsova

I use Langston
satin-smooth hot pressed for most
of my work. Although any smooth
watercolour paper can be used

Easily purchased and cut
to size available from timber or
hardware merchants

Can be bought ready or
custom made from most art shops. With
time and experience you will be able to
create your own

I made mine myself. All
you need is a hawthorn or rounded
standing and a soft cushioned end

Knives and Files from
Whitcomb and Newton are the most
useful

After using from 1980s to
1990s, I found that the most
useful is the one that is most
available. AKAH

They come in many
and as dry cake versions

Brilliant repair. Use it for gluing
at the end. Look is needed

There are many types
available. Your choice should be based
on how much time and money you
have to spend

Thin, plastic, dry, wet
drying, hot, cold, from Whitcomb &
Newton and other. They are the most
available. AKAH

For optimal results, use a
dry, hot, cold, from Whitcomb &
Newton and other. They are the most
available. AKAH

Glass and metal. AKAH
are my favourite for acrylic

Getting your hands dirty and
abandoning the undo key can
be the most liberating and
enhancing thing for your art

Traditional to digital

3 BRIGHT LIGHTS

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

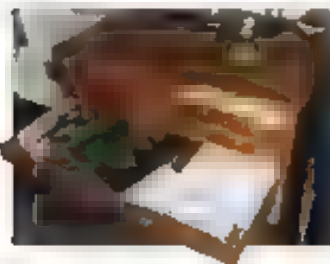


INSPIRATION IS KEY

$\frac{1}{n} \sum_{i=1}^n x_i = \bar{x}$

5. STORAGE

$\varphi: \mathbb{R}^n \rightarrow \mathbb{R}^m$
 $\varphi(x) = \begin{pmatrix} x_1^2 + x_2^2 \\ x_1 x_2 \end{pmatrix}$
 $\varphi(1, 1) = \begin{pmatrix} 1^2 + 1^2 \\ 1 \cdot 1 \end{pmatrix} = \begin{pmatrix} 2 \\ 1 \end{pmatrix}$
 $\varphi(2, 2) = \begin{pmatrix} 2^2 + 2^2 \\ 2 \cdot 2 \end{pmatrix} = \begin{pmatrix} 8 \\ 4 \end{pmatrix}$
 $\varphi(3, 3) = \begin{pmatrix} 3^2 + 3^2 \\ 3 \cdot 3 \end{pmatrix} = \begin{pmatrix} 18 \\ 9 \end{pmatrix}$
 $\varphi(4, 4) = \begin{pmatrix} 4^2 + 4^2 \\ 4 \cdot 4 \end{pmatrix} = \begin{pmatrix} 32 \\ 16 \end{pmatrix}$
 $\varphi(5, 5) = \begin{pmatrix} 5^2 + 5^2 \\ 5 \cdot 5 \end{pmatrix} = \begin{pmatrix} 50 \\ 25 \end{pmatrix}$
 $\varphi(6, 6) = \begin{pmatrix} 6^2 + 6^2 \\ 6 \cdot 6 \end{pmatrix} = \begin{pmatrix} 72 \\ 36 \end{pmatrix}$
 $\varphi(7, 7) = \begin{pmatrix} 7^2 + 7^2 \\ 7 \cdot 7 \end{pmatrix} = \begin{pmatrix} 98 \\ 49 \end{pmatrix}$
 $\varphi(8, 8) = \begin{pmatrix} 8^2 + 8^2 \\ 8 \cdot 8 \end{pmatrix} = \begin{pmatrix} 128 \\ 64 \end{pmatrix}$
 $\varphi(9, 9) = \begin{pmatrix} 9^2 + 9^2 \\ 9 \cdot 9 \end{pmatrix} = \begin{pmatrix} 162 \\ 81 \end{pmatrix}$
 $\varphi(10, 10) = \begin{pmatrix} 10^2 + 10^2 \\ 10 \cdot 10 \end{pmatrix} = \begin{pmatrix} 200 \\ 100 \end{pmatrix}$



Part Two: Choosing the correct materials

7 SKETCHING PENCILS

[illegible]

CANVAS AND BOARD

1. The first step is to identify the main topic of the document. This is often found in the title or the first few paragraphs.

2. Next, you should look for the key points or arguments made by the author. These are usually presented in a logical sequence.

3. It is also important to note any supporting evidence or data provided to back up the claims.

4. Finally, you should consider the conclusion or the overall message of the document.



PAPER

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 2. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 3. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
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 8. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 10. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

“I find it’s a false economy to buy cheap paints, though student-quality paints are okay if you are experimenting.”



like to use good quality paints, such as
very expensive. They have a
high pigment yield and therefore the colour
is more intense. I find it's a false economy to
buy cheap paints. If you are experimenting
it doesn't hurt to go for student-quality
paints, though.

Mix digital and traditional

PALETTES

Paint palettes are a vital part of any artist's toolkit. They come in many shapes and sizes, from simple wooden boards to complex, multi-compartment plastic palettes. The choice of palette depends on the artist's style and the type of paint they use. For example, watercolor artists often use a palette with many small wells for mixing colors, while oil painters might prefer a palette with larger wells for blending.

6 BRUSHES

Brushes are another essential tool for any artist. They come in a wide variety of shapes and sizes, each designed for a specific purpose. For example, a flat brush is ideal for applying paint in straight lines, while a round brush is better suited for creating soft, blended effects. The choice of brush depends on the artist's style and the type of paint they use.

PALETTE KNIVES AND COLOUR SHAPERS

Palette knives and color shapers are tools used to mix and shape paint on the palette. They come in various shapes and sizes, each designed for a specific purpose. For example, a palette knife is used to mix paint in the wells of the palette, while a color shaper is used to create smooth, blended effects.

5 CLEANING MATERIALS

Cleaning materials are essential for keeping your brushes and palette in good condition. They include brushes, cloths, and solvents. The choice of cleaning materials depends on the type of paint you are using. For example, oil paints require solvents like turpentine, while watercolor paints can be cleaned with water.

10 VARNISHES AND PROTECTION

Varnishes and protection products are used to protect your artwork from dust, dirt, and damage. They come in various types, including acrylic varnishes, oil varnishes, and UV protectants. The choice of varnish depends on the type of paint you are using and the environment in which the artwork will be displayed.

Part Three: Hints and tips

1 GENERAL PRINCIPLES

General principles are the foundation of any artistic practice. They include the importance of practice, the value of experimentation, and the need for patience. The choice of materials and techniques depends on the artist's style and the type of artwork they are creating.

2 FOUNDATION WORK

Foundation work is the essential groundwork for any artistic practice. It includes the study of color, composition, and perspective. The choice of materials and techniques depends on the artist's style and the type of artwork they are creating.



Traditional to digital



6 BRUSH TYPES

Brushes are the key to creating a realistic digital painting. There are many types of brushes, but the most common are the soft brush, the hard brush, the airbrush, the spray brush, the stipple brush, and the texture brush. Each brush has its own unique characteristics and is used for different purposes. For example, the soft brush is used for blending colors, while the hard brush is used for creating sharp edges. The airbrush is used for creating a soft, misty effect, while the spray brush is used for creating a textured, layered effect. The stipple brush is used for creating a dotted pattern, and the texture brush is used for creating a rough, textured surface.

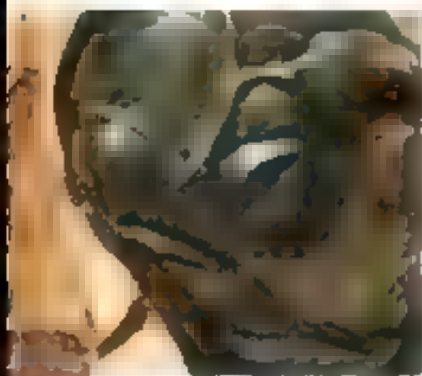
When using a brush, it's important to choose the right brush for the job. For example, if you're painting a soft, misty effect, you should use an airbrush. If you're painting a textured, layered effect, you should use a spray brush. If you're painting a dotted pattern, you should use a stipple brush. And if you're painting a rough, textured surface, you should use a texture brush.



A digital brush can be used to create a variety of effects, including soft, misty, textured, layered, dotted, and rough. The key is to choose the right brush for the job and to use it correctly.

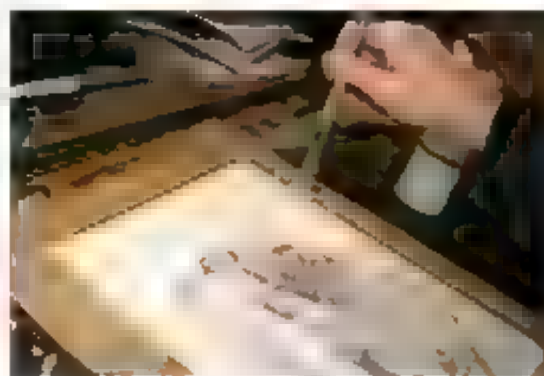
7 GLAZING

Glazing is a technique used to create a soft, misty effect. It involves applying a thin layer of paint over a dry layer of paint. This creates a soft, misty effect that blends with the underlying paint. Glazing is often used to create a soft, misty effect in digital painting.



8 TEXTURE

Texture is a technique used to create a rough, textured surface. It involves applying a thick layer of paint to a canvas. This creates a rough, textured surface that can be used to create a variety of effects. Texture is often used to create a rough, textured surface in digital painting.



9 DRY BRUSH

Dry brush is a technique used to create a soft, misty effect. It involves applying a thin layer of paint over a dry layer of paint. This creates a soft, misty effect that blends with the underlying paint. Dry brush is often used to create a soft, misty effect in digital painting.

10 PAINTING MEDIUMS

Painting mediums are used to create a variety of effects, including soft, misty, textured, layered, dotted, and rough. The key is to choose the right medium for the job and to use it correctly.



Imagin8 Presents ANDRITH

Mix digital and traditional



PAINT A FAUN USING MIXED MEDIA

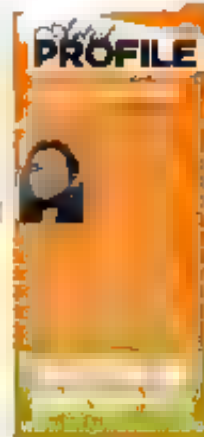
Justin Gerard combines oil with Photoshop and produces a compelling and traditional, mythic wood-dweller.

Q. I disagree with the idea of "pure" cultures that in some mythologies are lighter than air with the totipotency and anaphase and


This image was especially commissioned as an explicit featured item. I came up with several ideas for what this might look like, and as I was drawing, found myself staring into something that looked too much like a

၂၀၁၆/၁၇ ခုနှစ် ဇူလိုင်လ ၁ ရက်နေ့၊ ၂၀၁၆ ခုနှစ်၊ ဇူလိုင်လ ၁ ရက်နေ့
 ၂၀၁၆ ခုနှစ်၊ ဇူလိုင်လ ၁ ရက်နေ့၊ ၂၀၁၆ ခုနှစ်၊ ဇူလိုင်လ ၁ ရက်နေ့
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So I drew a very charming sketch of a "classical" form as a kind of compromise—only by myself. It was his ship—his, by design: "FC" from the idealism. It was exciting because it gave me a chance to work with natural forms, such as money, roses, washrooms and garbled floors. It also offered a list of biotonic challenges.



down the image as if it were nothing
decent at all, says the girl, she is
there, but realizes that he would want to
see and perhaps be as careless as
possible. When she was young, added
she, she was a virgin.

It helps me produce a "strongling"
 ITCHES and teaches me something new
 along the way as well. 



 Reference material

[illegible] **Technical Lighting**[illegible]

Paint textures

Die Auswanderungsbewegung ist ein alljährliches Ereignis, das sich in der Regel im Sommer und Herbst vollzieht. Die Auswanderer sind in der Regel junge Menschen, die in der Heimat keine Zukunft sehen und in die Fremde auf der Suche nach Arbeit und Glück gehen. Die Auswanderer sind in der Regel in kleinen Gruppen unterwegs, die von einem erfahrenen Auswanderer angeführt werden. Die Auswanderer sind in der Regel in der Fremde sehr willkommen und finden dort oft Arbeit und eine neue Heimat.

How I Handle

LIGHT AND COLOUR

Toning

I usually have a toning session with my clients. I use a toning cream that I have found to be the best. It's called 'Toning Cream' and it's made by 'Color Balance'.



All I do is apply a small amount of the cream to the skin. I use a brush to apply it. I use a brush that is called 'Color Balance'.

I use a brush that is called 'Color Balance'. I use a brush that is called 'Color Balance'.

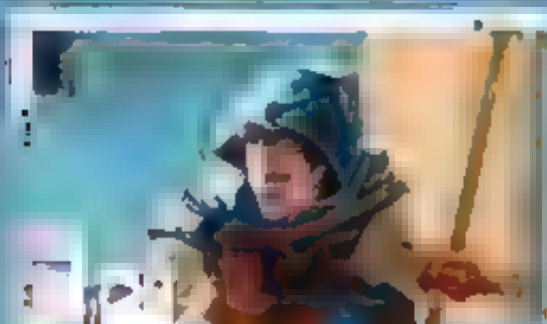
I use a brush that is called 'Color Balance'. I use a brush that is called 'Color Balance'.

I use a brush that is called 'Color Balance'. I use a brush that is called 'Color Balance'.

I use a brush that is called 'Color Balance'. I use a brush that is called 'Color Balance'.



Traditional to digital



Switch to Painter

In the heart of Johns Hopkins is a thin-lined white building's kitchen—dark, not unusual for Johns Hopkins, in the manner of home life—important to special diet getting the best points of the composition. With the work for a while in getting the program of the figure the way it was in 1940, generally lead towards encouraging the right to eat and using a strictly Johns Hopkins approach. And in Johns, not that the house structure is to be done.

Emphasise the shadows

simplify the index a little further, moving the midpoint of the work to the adjustment step to get find that doing this actually tends to keep my shadow areas darker from the areas in the light. I also add a new step to the *background* work to get medium-blue fill, which introduces a bit more of a gray to the lighting.



Finalise the composition

This is where I make decisions about how the smallest pieces of the composition should fit together. I generally flip the piece horizontally a few times while checking the overall value structure and repeating changes such as the hair flipping we saw in an earlier scene.

Blend in Painter

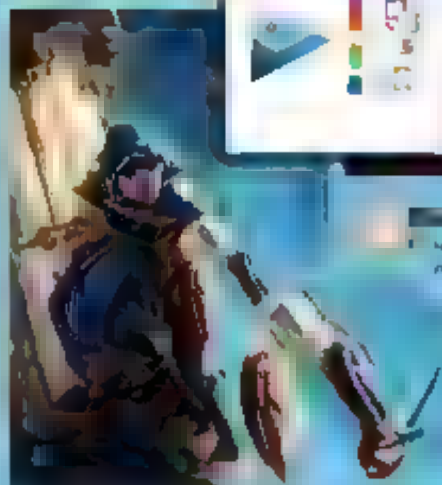
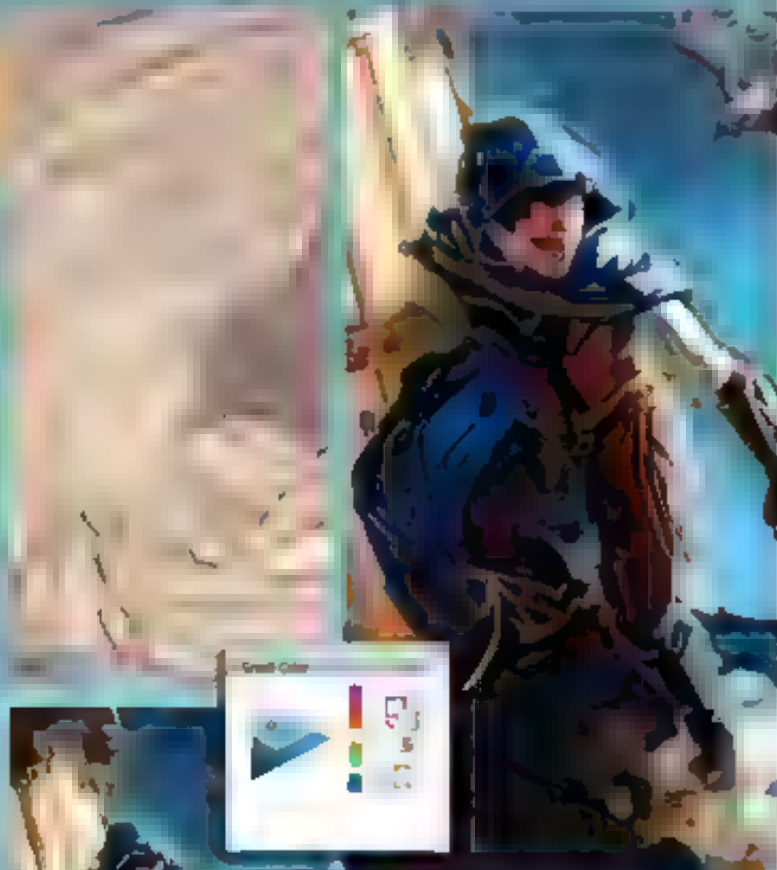
† Indicated in *Parasites with Close*

Seemiller's slender brush which goes with its hook "light Character Progen and Pathetic" and generally makes areas for shadow, areas that are being made visible and less important areas. The goal is to put a highlight of self and to make all beautiful how we say things are completely with, since nature in a shiny organic world



Detail the fabric

Finally, the fact that older women have an approximation of what the fabric's doing in any given case and that women in the other groups do not have that same understanding is also somewhat striking, especially in the realm of the total fabric's use in the garment. It may be that older women are better at this because, in this case, the secondary elements are the defining elements and that they refer to the fabric, but some large areas of secondary fabric and what's usually beneath by having little notion of a supplementary or collage added to them.



הוא נשפט: "אם x הוא מספר ראשוני, אז x אינו מתחלק ב-2".
 הוכחה: נניח x הוא מספר ראשוני. אם x מתחלק ב-2, אז x הוא מספר זוגי.
 אבל מספר ראשוני זוגי הוא רק 2. לכן, אם x מתחלק ב-2, אז $x=2$.
 אבל $x=2$ אינו מתחלק ב-2. לכן, x אינו מתחלק ב-2.
 לכן, אם x הוא מספר ראשוני, אז x אינו מתחלק ב-2.



Discussion

PRESENTS AVAILABLE

Make digital look traditional



Anatomy checks

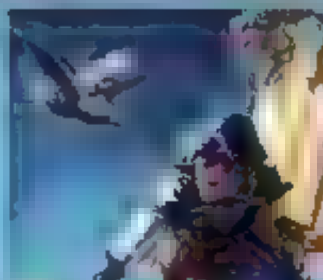
This is the point where I spend

a lot of time checking my references and re-orienting the jaw into both working positions. I concentrate on the character's face using a mixture of Chris Rensler and the Round Camelians in Oils at 54 per cent Opacity, taking several passes. This is the stage where I completely abandon the sense of the skull.

Architecture

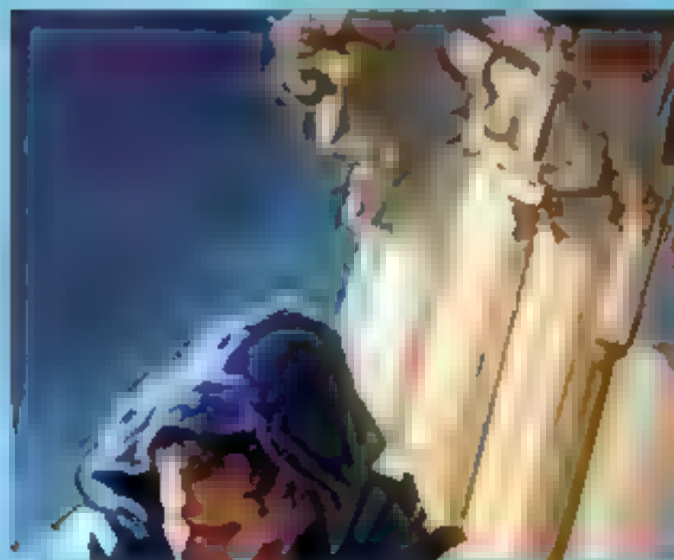
Bring the piece back on

Photoshop to do the hard architecture detailing. Use the Shift key to make sure I'm getting straight lines, and go to town zooming up the colours and adding detail. I keep patches of non-local colours with some colour in the darker and areas of the painting where the character is looking at the world around them.



Flip and check

Continue flipping the piece horizontally to check the anatomy of my character. I work on the bird in Painter to get it more finalised, refining the feathers and anatomy. I also work the architecture in Photoshop. This is the midway point for me. From here, it's pretty much all detailing.



PRO SECRETS

Focus on the focal point

Here, I add more detail to the character's face, returning to the main focal point at this late stage to ensure that it remains the key element of the piece. I always make sure to touch the focal point at the beginning and at the end of a piece. That way, I can make sure that the rest of the painting is always equal to it.

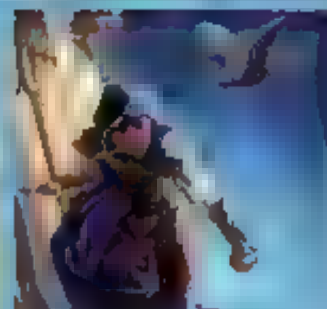
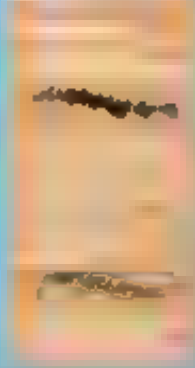


More facial work

There still isn't quite enough detail around the character's face so I add a subtle pattern into the edge of the cheek lined with a random brush I've made in Photoshop, then painted over it in Painter to integrate the pattern. I also print the piece to check if there are any areas still in need of blending or more detail.



WORKSHOP BRUSHES



Last details

I spend the last anatomy bit on the front wing looks wrong. I see it's light and airy, something in the middle is painted, sometimes it'll look odd so correct and add shading. Detail the last bits of the gambler, do the final bits of the character's detailing, and tweak the eyes and up the saturation slightly in Photoshop. Done.

LEARN THE SECRET TO PAINTING SKIN

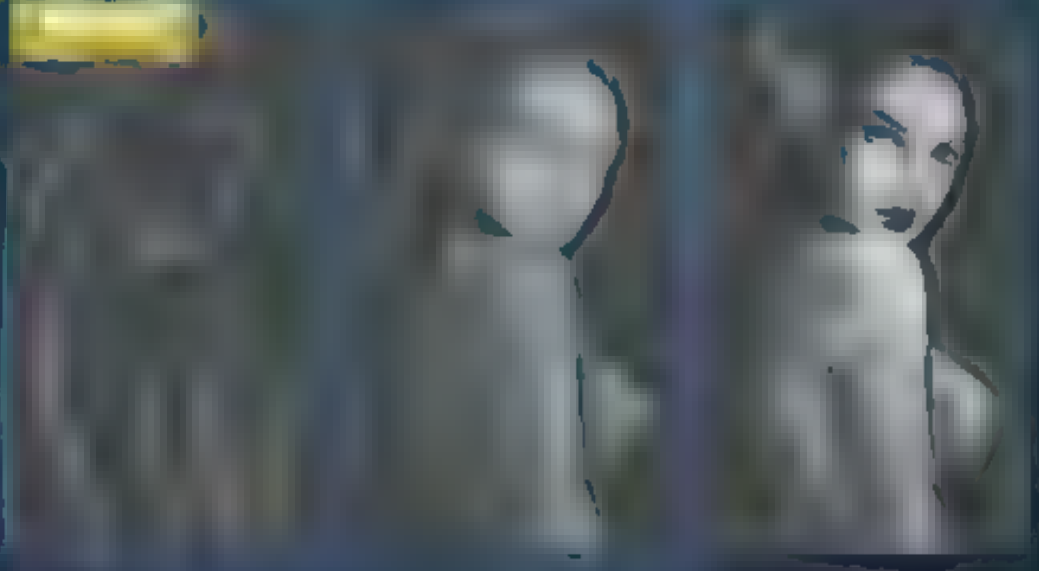
PROFILE



When it comes to painting skin, there's a lot of talk about the importance of color and value. But what about the structure? The underlying form of the face and body? That's where the real magic happens. In this section, we'll explore the secrets of creating realistic skin tones and textures, from the subtle nuances of a blush to the dramatic play of light and shadow on a cheek.

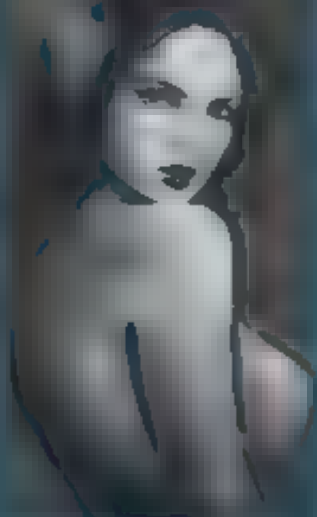
Basic skin tones are the foundation of any realistic painting. They range from the palest of fair to the deepest of browns, each with its own unique undertone. Understanding these basics is crucial for creating believable characters. We'll delve into the science of skin pigmentation and how it affects the way light interacts with the surface.

WORKSHOP BRUSHES



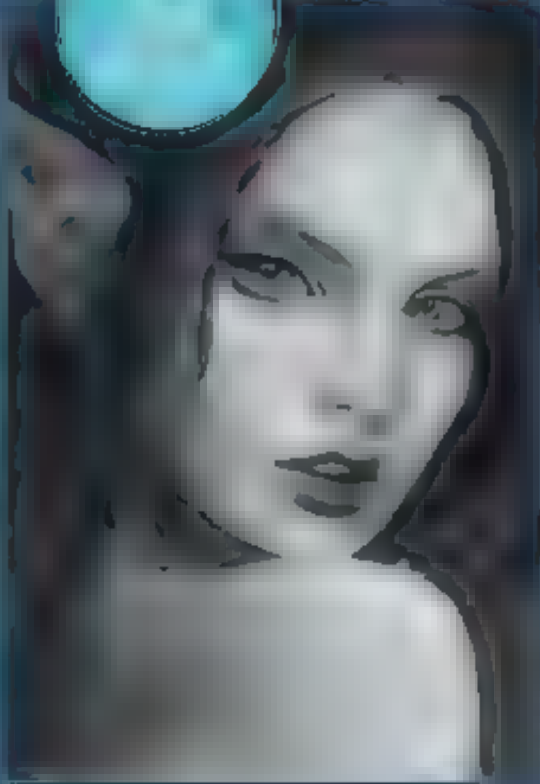


Traditional to digital



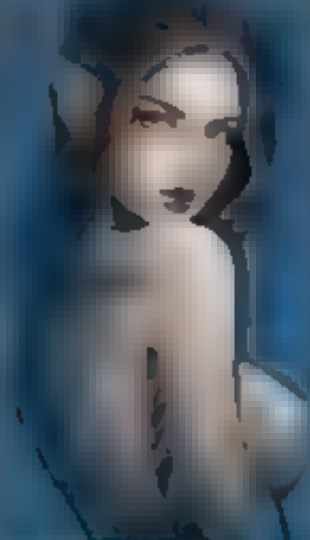
Adjusting the pose

When you're working on a portrait, you'll often find that the pose of the subject is not quite what you need. In this case, you can use the **Transform** tool to adjust the pose of the subject. This tool allows you to rotate, scale, and skew the image, giving you complete control over the composition.



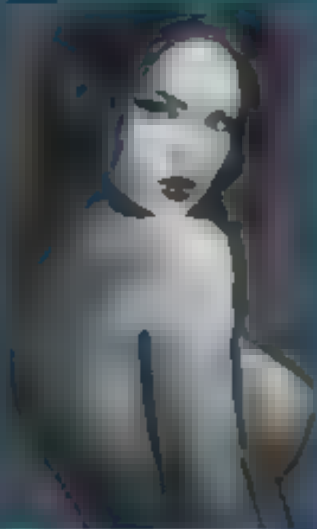
Main allowances for the light

When you're working on a portrait, you'll often find that the lighting is not quite what you need. In this case, you can use the **Light** tool to adjust the lighting of the image. This tool allows you to adjust the brightness, contrast, and color of the image, giving you complete control over the lighting.



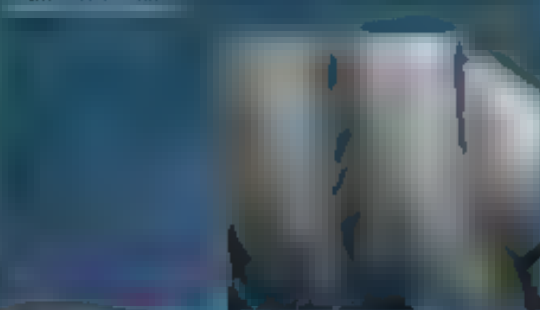
A cold colour palette

When you're working on a portrait, you'll often find that the color palette is not quite what you need. In this case, you can use the **Color** tool to adjust the color palette of the image. This tool allows you to adjust the hue, saturation, and luminance of the image, giving you complete control over the color palette.



Correcting the skin

When you're working on a portrait, you'll often find that the skin tones are not quite what you need. In this case, you can use the **Skin** tool to adjust the skin tones of the image. This tool allows you to adjust the hue, saturation, and luminance of the skin, giving you complete control over the skin tones.



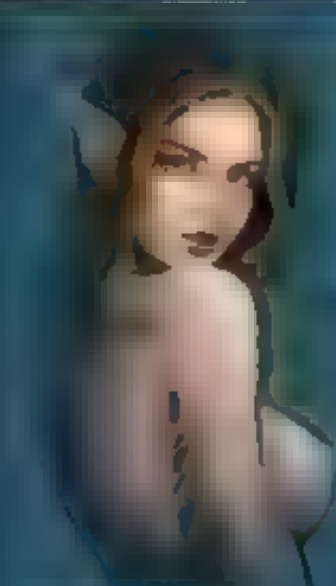
PRO SECRETS

When you're working on a portrait, you'll often find that the image is not quite what you need. In this case, you can use the **Pro Secrets** tool to adjust the image. This tool allows you to adjust the image in a way that is not possible with the other tools, giving you complete control over the image.



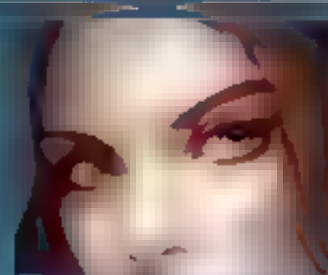
...and a warm colour palette

When you're working on a portrait, you'll often find that the color palette is not quite what you need. In this case, you can use the **Color** tool to adjust the color palette of the image. This tool allows you to adjust the hue, saturation, and luminance of the image, giving you complete control over the color palette.

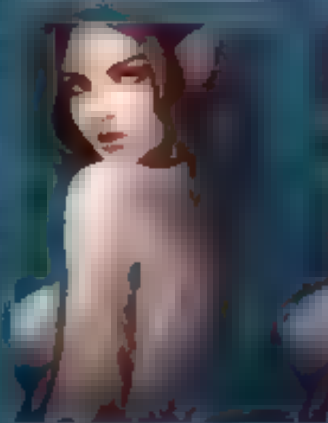


Setting the skin
The first step is to set the skin tones. Use a soft brush to apply a base color to the face and neck. Then, use a darker shade to define the jawline and neck. Finally, use a lighter shade to highlight the forehead, nose, and chin.

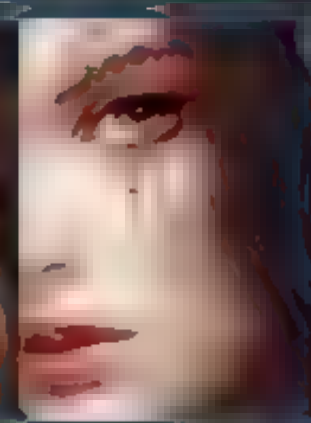
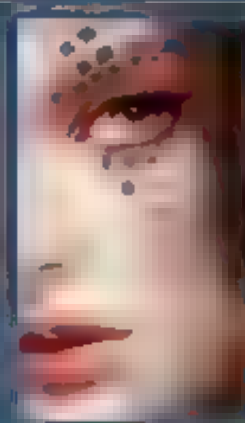
Refining the colour
Once the base skin tones are set, it's time to refine the colors. Use a variety of brushes to add texture and detail to the skin. Pay attention to the lighting and how it affects the skin's appearance. Use a soft brush to blend the colors together, creating a smooth transition between the different tones.



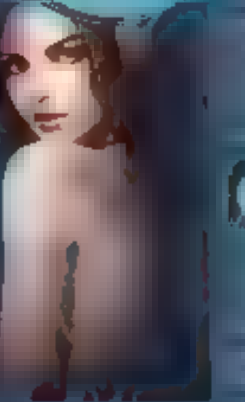
The hair
The hair is a crucial part of the character's appearance. Use a variety of brushes to create different textures and styles. Pay attention to the lighting and how it affects the hair's color. Use a soft brush to blend the colors together, creating a smooth transition between the different tones.



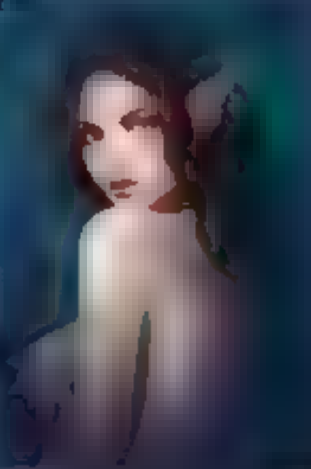
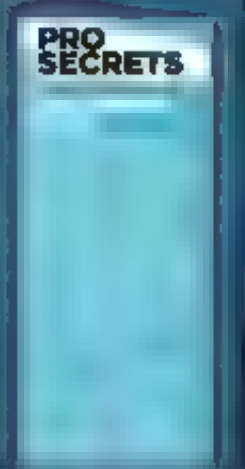
Final touches
The final touches are the most important part of the painting. Use a variety of brushes to add texture and detail to the skin. Pay attention to the lighting and how it affects the skin's appearance. Use a soft brush to blend the colors together, creating a smooth transition between the different tones.



Add some interest
To make the painting more interesting, add some details to the face. Use a variety of brushes to create different textures and styles. Pay attention to the lighting and how it affects the skin's appearance. Use a soft brush to blend the colors together, creating a smooth transition between the different tones.



Add some final cover-ups
The final cover-ups are the most important part of the painting. Use a variety of brushes to add texture and detail to the skin. Pay attention to the lighting and how it affects the skin's appearance. Use a soft brush to blend the colors together, creating a smooth transition between the different tones.



PRO SECRETS

Artist Q&A

Our panel of experts shows ways to paint parts of the human body with realism, dynamism and atmosphere

The ImagineFX panel

Lauren K. O'Connor



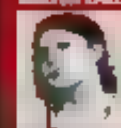
Lauren is an artist and writer who has worked for several years in the digital art industry.

Paul Gault



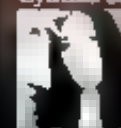
Paul is a digital artist who has worked for several years in the digital art industry.

Melanie Doherty



Melanie is a digital artist who has worked for several years in the digital art industry.

Cynthia Sheppard



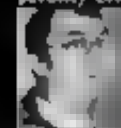
Cynthia is a digital artist who has worked for several years in the digital art industry.

Melanie Doherty



Melanie is a digital artist who has worked for several years in the digital art industry.

Jeremy Escala



Jeremy is a digital artist who has worked for several years in the digital art industry.

Question

I understand how to paint light skin but struggle with darker complexions. What are the keys to understanding dark skin tones?

Lauren replies



Lauren is an artist and writer who has worked for several years in the digital art industry.

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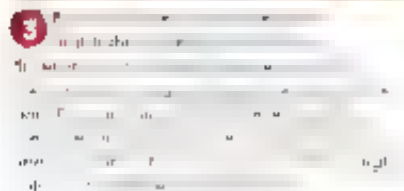
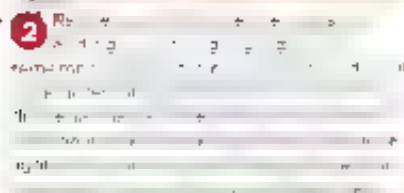
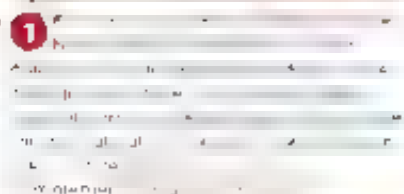
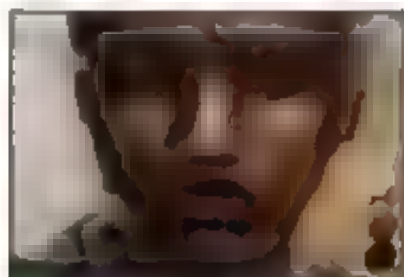
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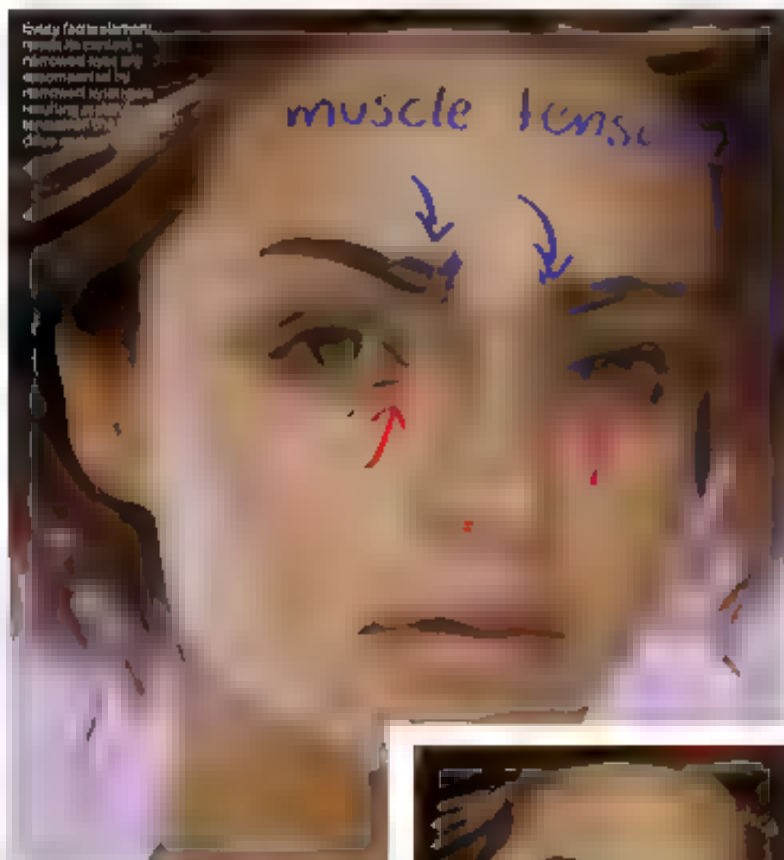


Step-by-step: Painting darker complexions



Question

My character portraits always look very dull and artificial, just like dolls. How can I make them livelier?



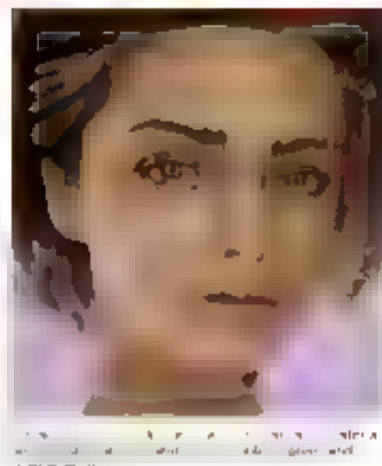
Answer



The easiest way to add a spark to any character, whether you're painting a 150-pound giant or a talkative mouse, is to capture the tension of the skin.

That's done in two ways. First, it's about the layout of subtle features. The most important muscle groups for people are the jawline and the forehead. If the jawline is a straight line, the face looks stiff. If the forehead is a straight line, the face looks stiff. If the jawline is a slight curve, the face looks more alive. If the forehead is a slight curve, the face looks more alive. The key is to capture the tension of the skin, which is what makes a face look like it's alive.

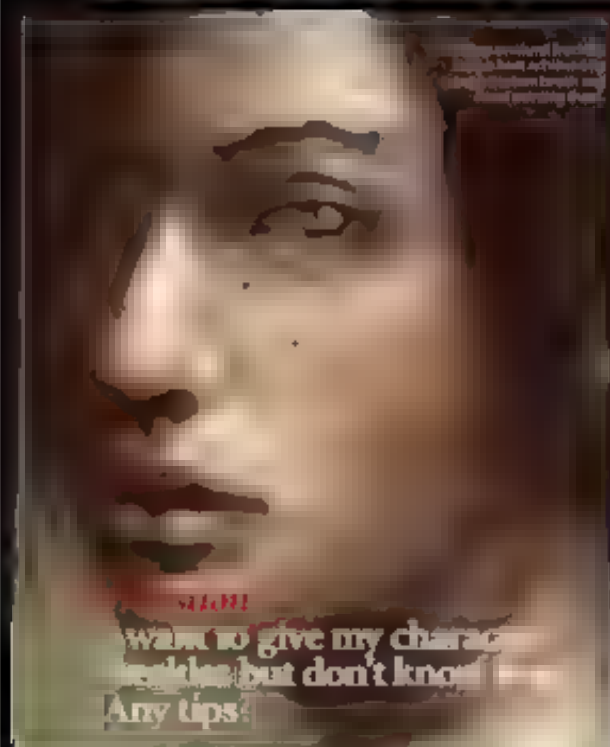
As for the eyes, there are a few tricks that can really help in bringing out that spark in your characters. First, you're going to want to make sure the eyes are looking in the right direction. Then, you're going to want to make sure the eyes are looking at something that's interesting. Finally, you're going to want to make sure the eyes are looking at something that's moving.



and this by adding an eye-catching element such as a red nose tip, or perhaps a white bowtie or a red tie.

In one case, always use the following tip: when defining the nose, make sure to add some skin spots, or freckles, to the bridge of the nose. But most important, guard to a slight light effect with the Airbrush tool. This is an invaluable trick, but it's a must in your arsenal to be sure to capture the difference.

Traditional to digital



Answer



Freckles and other marks on the skin help bring a new level of realism to an image regardless of the style. Remembering to add these marks, whether they're freckles or moles, can give your face full of

Freckles is a simple detail that will add texture to your image and make it more personable to your character.

Some people have tons of very light freckles, others only have one or two dark freckles. And of course freckles can appear anywhere, not just the face.

When painting freckles, you can use a combination of hand painting and custom brushes to get one look you need, and painting is best when you only want a few freckles. You can use a small round brush to make the freckles slightly larger and more obvious. But if you want lots of freckles, a method rapidly becomes tedious. A quick solution is to use a custom Photoshop brush made up of several dots and set it to scatter. This will instantly give the face a lot more freckles, and you can adjust the size of the dots if you need to. You can also use a custom brush to make the freckles look like they are in the skin, so they don't look like they are on top.

For those who don't want to use a custom brush, you can use a small round brush to make the freckles slightly larger and more obvious. But if you want lots of freckles, a method rapidly becomes tedious. A quick solution is to use a custom Photoshop brush made up of several dots and set it to scatter. This will instantly give the face a lot more freckles, and you can adjust the size of the dots if you need to. You can also use a custom brush to make the freckles look like they are in the skin, so they don't look like they are on top.

Question

Is there a good way to emphasise movement and speed in my characters?



There are several ways to emphasise movement and speed in an illustration. One way is to use a dynamic pose, like the one shown in the image. Another way is to use a sense of motion, like the one shown in the image. A third way is to use a sense of speed, like the one shown in the image.

Answer



There are several ways to emphasise movement and speed in an illustration. One way is to use a dynamic pose, like the one shown in the image. Another way is to use a sense of motion, like the one shown in the image. A third way is to use a sense of speed, like the one shown in the image.

The most common example is posture. Here, an specific movement and posture within the figure is important. Cause and anatomy that adds a viewer with an impression of just how fast it is slow did person is moving. A sense of rhythm is also created along the motion of a character's movement, and being able to generate his rhythm can help emphasise the feel of movement in an image.

Motion blur is another tool you can use to convey speed and movement. It occurs when a camera captures a single image of



There are several ways to emphasise movement and speed in an illustration. One way is to use a dynamic pose, like the one shown in the image. Another way is to use a sense of motion, like the one shown in the image. A third way is to use a sense of speed, like the one shown in the image.

a moving object over a period of time. The best way to use motion blur can be seen in images when a car is shown with a slow shutter speed and long exposure, which creates a noticeable trailing effect on moving objects.

Another way to emphasise movement and speed is to use a sense of motion. This can be done by showing the viewer's point of view from one side of an image to another. Carrots, books and many other things can be shown in motion, as well as suggesting a sense of speed and movement.

Question

Can you give me the lowdown on foreshortening please?

Answer



Foreshortening is a technique that can be used to create a sense of depth and perspective in an illustration. It is a technique that can be used to create a sense of depth and perspective in an illustration.

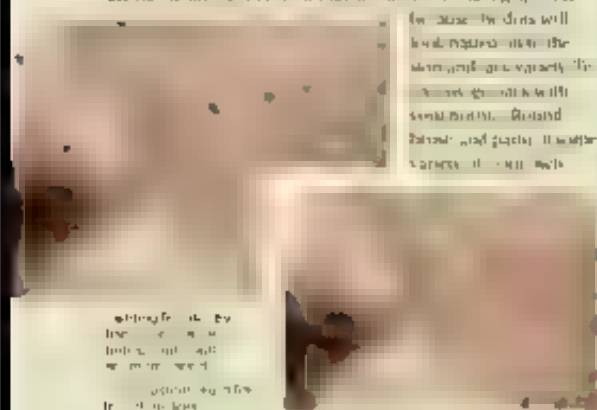
It is a technique that can be used to create a sense of depth and perspective in an illustration. It is a technique that can be used to create a sense of depth and perspective in an illustration. It is a technique that can be used to create a sense of depth and perspective in an illustration.

You'll notice the effect of a lot of foreshortening when you see a character marching towards you. The character is not just a flat shape, but a three-dimensional object. The character is not just a flat shape, but a three-dimensional object.

Don't be afraid to use foreshortening in your

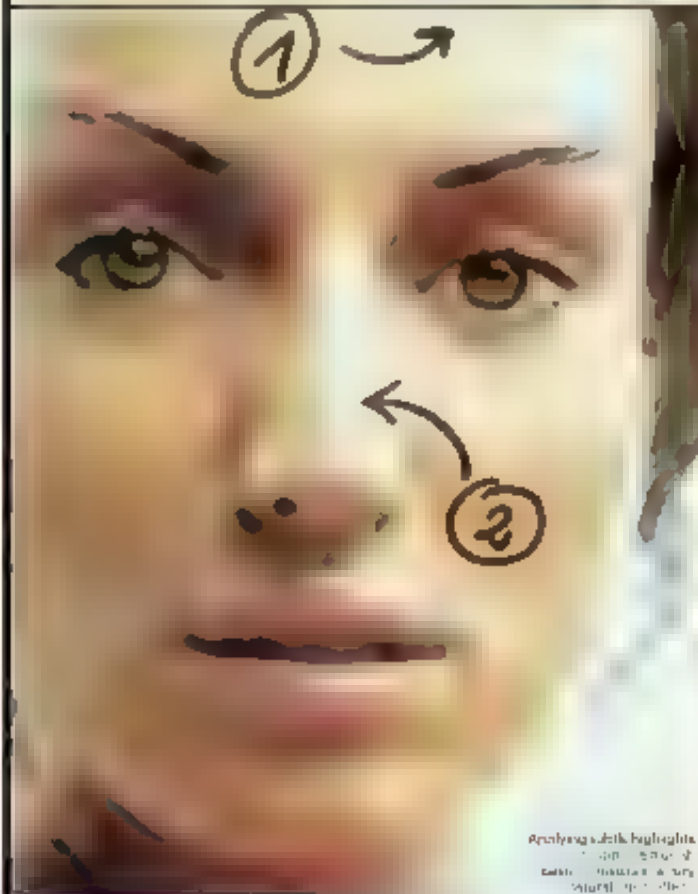
work. It's a technique that can be used to create a sense of depth and perspective in an illustration. It is a technique that can be used to create a sense of depth and perspective in an illustration. It is a technique that can be used to create a sense of depth and perspective in an illustration.

Starts student artists feel that they are not good enough to use foreshortening. But the truth is, foreshortening is a technique that can be used to create a sense of depth and perspective in an illustration. It is a technique that can be used to create a sense of depth and perspective in an illustration. It is a technique that can be used to create a sense of depth and perspective in an illustration.



Question

I know that when painting skin tone highlights it's wise to use a turquoise shade. However, my results look awfully unnatural. What am I doing wrong?



Answer



A common mistake is that the turquoise highlights are over-applied with the pressure of the brush.

Start with highlights that are lighter and use a lighter shade when you get to the darker areas. Do not pick anything too dark or you will create blue highlights. When you are painting the skin tone, use a lighter shade of turquoise. When you are painting the highlights, use a lighter shade of turquoise. When you are painting the skin tone, use a lighter shade of turquoise. When you are painting the highlights, use a lighter shade of turquoise.



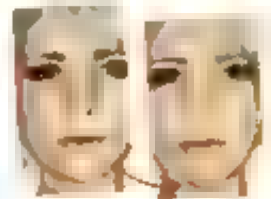
When the brush is made around the face, the highlight in the skin is not as strong as the highlight in the skin.

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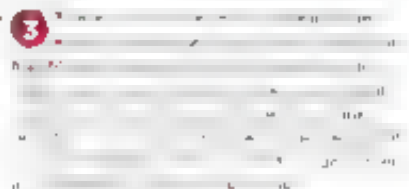
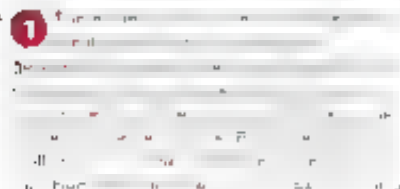
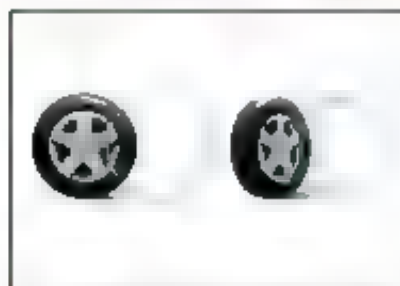
Artist's secret

A SECRET FORTUNE TELLER



Applying skin highlights
with a brush
and a palette
brush.

Step-by-step: Three ways to figure out foreshortening



Traditional to digital

Question

What advice can you give me for painting my character's hair?

Answer



The most important thing to do is to think about the general appearance of the hair, which should suit the character's age, always starting to determine if you're writing an 18-year-old or a 40-year-old, and then the texture of the hair is a really important factor to consider.

Then you need to think about the color, and then the texture of the hair. Always start with a good base color, and then add light and shadow into the hair. Keep a good track of the color, and then use the color to create a light and shadow, so that the hair is not just a flat color, but has a lot of life and depth.

Regarding the texture, it's always good to have with a brush, and then use a soft brush to create the texture of the hair. The next step is to add some sparkle and shine to the hair, and then add some detail to the hair, such as the texture of the hair, and then add some detail to the hair, such as the texture of the hair.

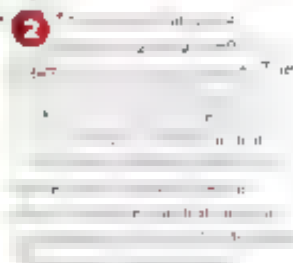
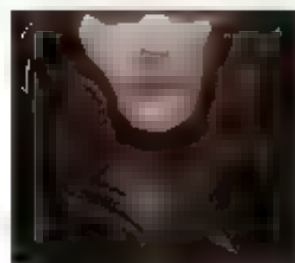
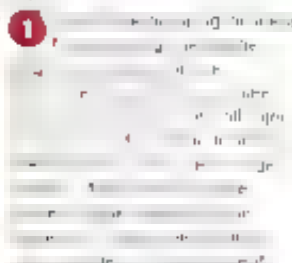
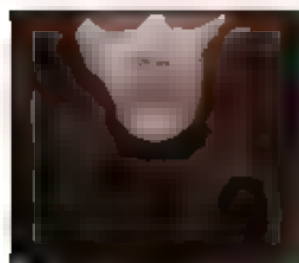


Artist's secret

TEXT: REL - 4.0 REL



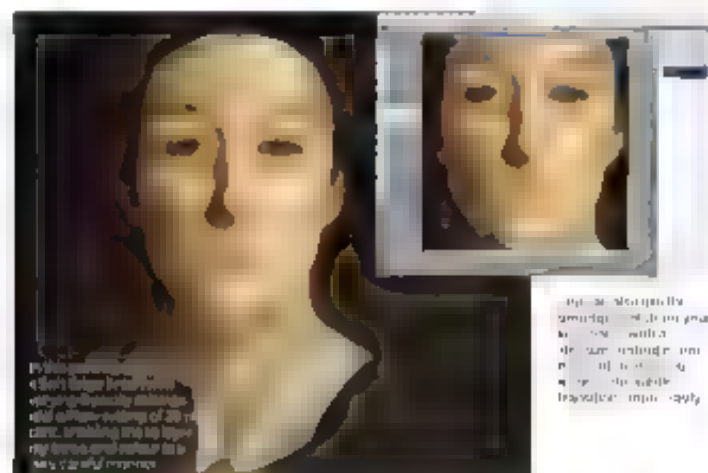
Step-by-step: Creating a unique hairstyle



Imagined Presents ANIMATIONS

Question

What exactly is 'sfumato', and can you explain how to create it digitally?



ANSWER



Stimulus meaning faded
lower in Italian is a semiotic
sign involves expressing their
emotions upon things in order to create
very subtle transitions in tone and colour
These transitions are so slight that they
create a more striking effect along
the contours of a subject

Sturiano has been a professional artist and throughout his career and some of the world's best known paintings, such as *Artists at Work* and *Man at Work*, have been collected by the British Museum.

It adds a new, sophisticated technique digitally to tune attention. It lets you lay down your values and moods. Since the key to strong images requires every subtle edge along the contour of your subject, you should work in color like the soft edge brush used in Photoshop to help you achieve this effect.

Also, giving the capacity of your soft skills to match along with the budget's flow scheme can help you keep control of the situation of your flow and also assist you in saving money on down in both a career and work to meet.

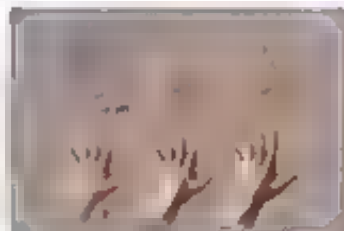
Question

Can you help me make my colour shading varied, so it looks realistic?

Abstract



1. What does the beginning symbol a letter
 a. A letter that begins a word
 b. A letter that begins a sentence
 c. A letter that begins a paragraph
 d. A letter that begins a chapter

[illegible]

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[illegible]

Question

How should I paint skin that looks light and translucent?



ANSWER



The secret here lies in the colour scheme. Skin is never only pink or beige. Light is never pure white and shadows are never black. To achieve the effect that a bright colour has on skin, you have to add

The best way to understand this is to study it from real life. You'll notice that skin is composed of myriad colours, such as green, yellow and even blue in the lights, while violet, gold, brown or red make up the shadows. The human part of the colourist is finding the balance between these colours.

Marshmallows don't melt exactly the same you need to play with what size. I don't want an orange, but a yellow it stimulates the human eye of the same to a higher he might expect to find he afraid to use those some just add them on a separate layer to see if they work or not.



Traditional to digital

Question

How do I paint noses with different angles and shapes?



Shading of the nose
from a top-down view
from a side view
from a front view
from a back view
from a bottom view

Answer

Nose is one of the most important features of the human face. It is the bridge between the eyes and the mouth. It is the point of contact between the nose and the world.

In the simplest terms, the nose is a bridge. It is a bridge that connects the eyes to the mouth. It is a bridge that connects the nose to the world. It is a bridge that connects the nose to the world.

When painting the nose, keep these things in mind. Start with a simple shape. The nose is a bridge. It is a bridge that connects the eyes to the mouth. It is a bridge that connects the nose to the world. It is a bridge that connects the nose to the world.

Shading of the nose
from a top-down view
from a side view
from a front view
from a back view
from a bottom view



Artist's secret
A nose is a bridge. It is a bridge that connects the eyes to the mouth. It is a bridge that connects the nose to the world. It is a bridge that connects the nose to the world.



100 Presents Artists

Question

Can you clarify what 'chiaroscuro' means?

Answer



Joel replies
Certainly! Chiaroscuro is an Italian term meaning 'light' (chiaro) and 'dark' (scuro).

The technique of chiaroscuro is used as a way to create bold contrast between the lightest and darkest values of an image, and concentrates on the contrast and rendering of tone.

Leonardo da Vinci has been credited with the first to develop and refine the technique. He understood that in order to recreate the likeness of a subject, it was necessary to duplicate the exact shape of both the light and shadow masses as they appeared on the subject's form.

To do this, he identified two specific types of shadows that are created as light falls across the surface of an object: form shadows (A) and cast shadows (B). To explain further, a form shadow is the shadow that you see on the side of a subject that is turned directly away from its light source. A cast shadow, meanwhile, is the shadow that occurs when part of a form blocks a light source, resulting in a shadow that is cast on an adjacent surface.

If you'd like to learn about chiaroscuro, visit your local museum. You'll be surprised at how much this technique has been used - including in my image here!



Question

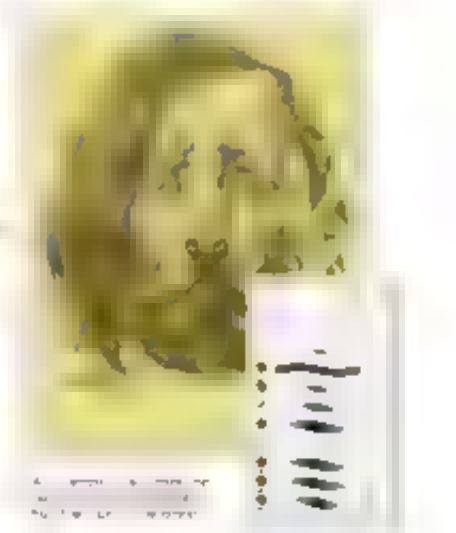
What are the best brushes to doodle with digitally?

Answer



Joel replies
Just like sketching with pencil, the key to a successful digital doodle is the brush. The key to a successful digital doodle is the brush.

The first is a hard round brush with pressure sensitivity enabled. This is the best brush for creating the basic shapes of the face. The second is a soft round brush with pressure sensitivity enabled. This is the best brush for creating the shading of the face. The third is a hard round brush with pressure sensitivity enabled. This is the best brush for creating the shading of the face.



Question

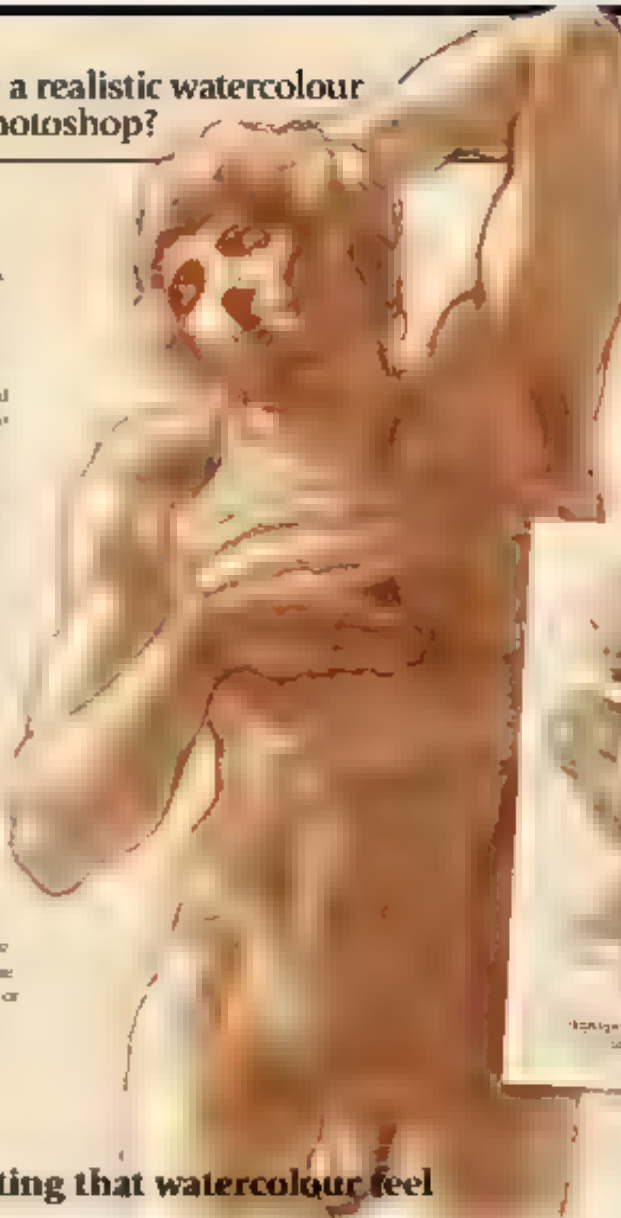
How can I recreate a realistic watercolour effect or style in Photoshop?

Answer

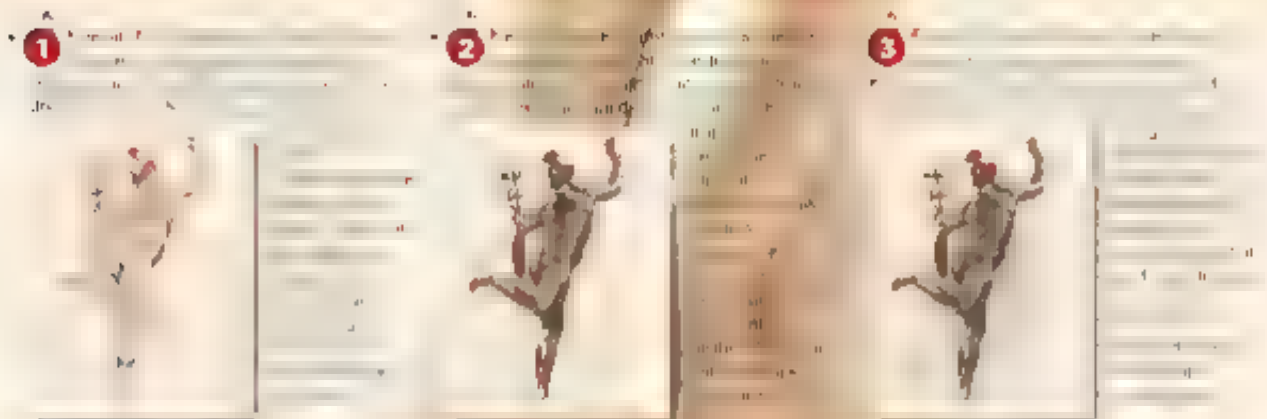


Creating a realistic watercolour effect in Photoshop is actually simple. The first thing to consider is the kind of watercolour effect you want to achieve. Water media such as watercolours and gouache can be applied in a very diluted manner, or a technique known as flow you would work with acrylics. It should be noted that there is really no right or wrong way of doing it. Each technique gives a different look and feel to an image. It's simply a matter of preference, but knowing the effect you want to achieve will make things a lot easier.

I'm using a wet medium in a traditional fashion. I generally like to keep my paints very diluted because of the translucent effect that occurs as the medium dries. Once it's dry, I sometimes go back over the image using a dry technique for things like highlights. The key to achieving this effect in Photoshop is to adjust your brush opacity. A lower opacity enables you to lay down colour over your image while retaining translucency and nuances of previous brush strokes. A higher opacity lets you work in colour in a more opaque manner, which is great for fixing errors or adding highlights.



Step-by-step: Getting that watercolour feel



Traditional to digital

Question

How can I paint and convey emotion in eyes? Mine always look dead and flat.

Answer

1 First, using the shape of the eye is the vital step in creating a dead or lively-looking eye. The way the lid, iris, and pupil meet the eye and upper and lower eyelids is key. If you're not sure, look at a picture of a real eye. If you're not sure, look at a picture of a real eye. If you're not sure, look at a picture of a real eye.

For example, if you're not sure, look at a picture of a real eye. If you're not sure, look at a picture of a real eye. If you're not sure, look at a picture of a real eye. If you're not sure, look at a picture of a real eye.

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PROPERTIES

NEUTRAL SHAPE



UPPER LID SHAPE
NEUTRAL SHAPE
UPPER LID SHAPE



NEUTRAL SHAPE
UPPER LID SHAPE
UPPER LID SHAPE



EYE LIDS
UPPER LID SHAPE
UPPER LID SHAPE



UPPER LID SHAPE
UPPER LID SHAPE
UPPER LID SHAPE



For example, if you're not sure, look at a picture of a real eye. If you're not sure, look at a picture of a real eye. If you're not sure, look at a picture of a real eye.

EMOTIONS



NEUTRAL EMOTION



SAD
UPPER LID SHAPE
UPPER LID SHAPE



HAPPY
UPPER LID SHAPE
UPPER LID SHAPE



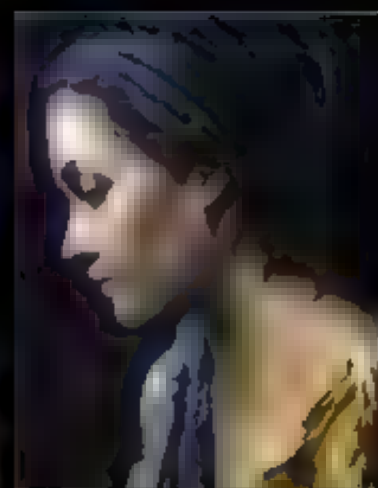
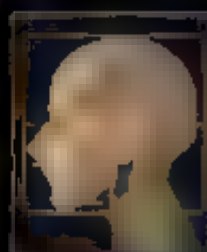
SURPRISED
UPPER LID SHAPE
UPPER LID SHAPE



NEUTRAL EMOTION
UPPER LID SHAPE
UPPER LID SHAPE

Question

How do I draw face proportions in profile?



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Answer

Melanie replies



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Artist's secret

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Question

How can I introduce a textured, atmospheric effect into my digital art?



Answer

Jeremy replies:

There are several ways to add natural-looking textures into your digital work. I approach my textures in two ways: using a range of brushstroke techniques and overlaying scanned textures.

Most of the time, I use a Hard Round brush, with Shape and Opacity dynamics set to Pressure Sensitivity and a little Dual Brush action. I never use blurry brushes to render forms because they always just look too 'digital' for me. I layer brush strokes over the top of each other and colour pick the overlapped colours as I go using the Eye Dropper tool. This produces a nice gradient while still allowing the brushstrokes to show through.

Through the use of naturally textured textures and layered brush strokes, I'm able to tone down any overly digital areas of my art.

When it comes to scanned-in textures, you can literally use whatever you want, as long as it fits on your scanner. Mostly I stick with traditional things such as old grainy papers, ink and watercolour splatters, charcoal rubs, mouse acrylic brushstrokes, and so on. Once scanned in, you can go to town messing with layer modes and opacities. Even if you've done this a million times, this stage will always be experimental to some degree.

Sometimes, I like to invert the layer and set the layer mode to Screen for some lighter speckling and graininess. This can add a lot of atmosphere to a painting because you can develop pleasing effects that emulate smoke and dust.



Step-by-step: Get more from your textures



1 When creating textures with natural media, ask yourself whether it's going to be on top of the image as a look surface texture, or will it be used as a special effect, like smoke? Play with wet and dry application of ink, use vine and compressed charcoal for different levels of intensity, and go wild with some acrylic paint. Organise them into a collection for use in future pieces.



2 Overlaying scanned textures is one of the last stages of a painting for me. Once you've placed the scan over your image, explore all the layer modes to see what looks good. Change the layer's Hue/Saturation so it won't just be black and white, and the layer Opacity to add believability to the texture. I end up with ten or so texture layers, but keep them fairly subtle.



3 If you want to produce an interesting effect in which the texture is lighter than your image, select the texture layer and click Image>Adjustments>Invert. This will turn your scan into a negative. Change the layer mode to Screen or Color/Linear Dodge. Adjust Levels and Opacity to your liking. This can give you an effect of smoke or dust, as well as enhance the look surface texture.



4 You can make your own brushes out of textures. Select a square portion of a scan with the Marquee tool, making sure the texture doesn't touch the edges of the selection box. Go to Edit>Define Brush Preset. This will add your selection to your brush palette. Select the brush and open your Brush Presets to adjust Shape Dynamics, Scattering and so on.



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SANTON DIGITAL ART ImagineFX

ARTIST PROFILE
Stanton is a digital artist who has been working in the industry for over 10 years. He has worked on several major projects, including the movie "The Matrix" and the game "Halo". He is currently working on a new project, which is a digital artwork of a futuristic city.

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Future

There is a lot of excitement about the future of digital art. With the advancement of technology, digital artists are able to create more realistic and detailed artwork than ever before. This is a great time to be a digital artist, and there are many opportunities out there for those who are willing to learn and grow.

Check out our new digital art course!

Our new digital art course is the perfect way to learn the skills you need to succeed in the digital art industry. It covers everything from the basics of digital art to advanced techniques and tools. You'll be able to create stunning digital artwork that will impress your clients and colleagues.

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BACK ISSUES

If you want a print back issue, only the previous six (below) are available. We provide a much larger back catalogue with our digital editions*

Issue 99 September 2013



To celebrate Magic: The Gathering's 20th birthday, we talk to some amazing card artists, such as Jason Chan, Scott M Fisher and John Stanek, while workshop artists include Areski Bricet and Volkan Baga. Elsewhere, Searth 'scribbles' a spirit vista and Dave Rapozo paints a dark, brooding scene.

Issue 102 December 2013



Traditional skills meet digital methods in Jean-Sébastien Rossbach's cover art, which also heralds a new section in the magazine that's devoted to bringing you the best in traditional fantasy art. We talk to Keith Thompson and Daren Rader, while Jim Ravey brings an Eerie gothic creation to life.

Issue 100 October 2013



Our bumper 100th anniversary issue looks back to our past and casts an eye over the artists of the future. There's a countdown of your 100 greatest artists of all time, a review of your favourite covers, plus workshops from Jason Chan, Raymond Swanland and the mighty Genzoman!

Issue 103 Christmas 2013



Discover the skills you'll need to break into the video games industry, as we speak to the people behind The Witcher 3: Wild Hunt, Star Wars: The Force Unleashed, Remember Me and Mass Effect. Traditional fantasy artist Tom Kidd paints a book cover, while Dave Kendall puts Minge Studio 3 to the test.

Issue 101 November 2013



Let our sci-fi artists take you to strange, new worlds. John Berkey, Peter Elwyn and Chris Moore visit a galaxy called 'Inspirational'. Our workshop section includes art from Keith Thompson, Emma Viecelli and Thom Tenery, and we chat to the artists of Imaginary Friends Studios.

Issue 104 January 2014



This month's artists will help you push your painting skills into previously untapped areas, with advice on developing your artistic voice, creating art from smoke brushes and more. Simon Dominic breathes life into an old concept, and we reveal the winners of this year's Rising Stars contest.

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